

NB  
159  
E3  
V22

CORNELL  
UNIVERSITY  
LIBRARY

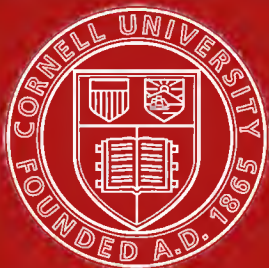


FINE ARTS LIBRARY

CORNELL UNIVERSITY LIBRARY



3 1924 064 890 639



Cornell University  
Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.

<http://www.archive.org/details/cu31924064890639>





**FIGURATIVE TERRA-COTTA REVETMENTS**  
**IN ETRURIA AND LATIUM**  
**IN THE VI. AND V. CENTURIES B.C.**





# FIGURATIVE TERRA-COTTA RETVETMENTS IN ETRURIA AND LATIUM

IN THE VI. AND V. CENTURIES B.C.

BY E. DOUGLAS VAN BUREN

LONDON

JOHN MURRAY, ALBEMARLE STREET, W.

1921

**ALL RIGHTS RESERVED**

## PREFACE

THE excavations of the last few years have added enormously to the material available for the study and comparison of the figurative terra-cotta revetments in Etruria and Latium. But the results of these excavations are only partially published, and, when published, have appeared in numerous periodicals, some of them inaccessible to the ordinary student. A collection of this scattered information should be helpful for further researches, and I trust that this modest attempt at classification may inspire others to carry on the work to more definite conclusions. Archæologists have thus far been so largely occupied with investigating isolated portions of the material that there seems to be an opening for a synthetic study of the subject.

Every year excavations in Italy result in so many fresh finds that a catalogue of this kind must necessarily need revising before many years have passed. But in another field the value of H. Koch's *Dachterrakotten aus Campanien* (Berlin 1912), or Kekulé's *Terrakotten von Sicilien* (Berlin, 1884) has proved so great, that I venture to hope a simple catalogue of the figurative terra-cotta revetments from Etruria and Latium in the earliest periods may be found useful.

My thanks for permission to publish photographs are due to the following : Dr. Lacey Caskey, of the Museum of Fine Arts, Boston ; Dr. G. Q. Giglioli, of the Museo di Villa Giulia, Rome ; Dr. Luce, of the University Museum, Philadelphia ; Professor Allan Marquand, Princeton, N.J. ; Professor R. Paribeni, of the Museo Nazionale Rome ; Professor L. Pernier, of the Museo Archeologico, Florence ; Miss G. Richter, of the Metropolitan Museum, New York ; Dr. Sieveking, of the Antiquarium, Munich ; Mr. Hamilton Smith, of the British Museum ; Professor Zahn, of the Antiquarium, Berlin.

For help and information I am greatly indebted to M. E. Babelon, Professor E. Galli, Dr. Giglioli, Dr. Luce, Professor Mancini, Signori Mengarelli and Nardini, and, above all, to my husband, Dr. A. W. Van Buren, without whose never-failing advice, assistance, and encouragement I could never have accomplished my task.

E. DOUGLAS VAN BUREN.

ROME, 1920.

# CONTENTS

	PAGE
PREFACE . . . . .	V

## ANTEFIXÆ

INTRODUCTION . . . . .	3
DIVISION I—GORGON . . . . .	6
„ II—SATYRS' HEADS . . . . .	9
„ III—ACHELOUS . . . . .	13
„ IV—FEMALE HEADS . . . . .	14
„ V—SATYR AND MÆNAD . . . . .	24
„ VI—ANGUIPEDE DÆMON . . . . .	26
„ VII—HARPIES . . . . .	27
„ VIII—WINGED BEINGS . . . . .	28
„ IX—CONVENTIONAL MOTIVES . . . . .	28

## AKROTERIA

INTRODUCTION . . . . .	31
TYPE I—GRIFFINS AND BIRDS . . . . .	36
„ II—HORSES . . . . .	38
„ III—SEA MONSTERS . . . . .	39
„ IV—GROUPS . . . . .	40
„ V—WARRIORS . . . . .	41
„ VI—PALMETTES . . . . .	47
„ VII—UNCERTAIN MOTIVE . . . . .	47

KYMATION MOULDING . . . . .	47
GUTTER-PIPES . . . . .	48
COLUMN . . . . .	48
MUTULI . . . . .	50
SINGLE SLABS . . . . .	51

## FRIEZES

INTRODUCTION . . . . .	57
TYPE I—PROCESSION OF ANIMALS . . . . .	59
„ II—RIDERS IN SINGLE FILE . . . . .	59
„ III—ARMED RIDERS IN PAIRS . . . . .	60
„ IV—CHARIOT AND WARRIORS . . . . .	63
„ V—CHARIOTS WITH WINGED HORSES . . . . .	66
„ VI—CHARIOT-RACES . . . . .	69
„ VII—ASSEMBLY OF DEITIES . . . . .	69
„ VIII—SYMPOSIUM . . . . .	70
„ IX—DANCES . . . . .	71
„ X—UNCERTAIN MOTIVE . . . . .	72

# LIST OF ILLUSTRATIONS

(At end of Volume)

CANDELABRUM, BRITISH MUSEUM . . . . .	Pl.	I,	FIG. 1.
SMALL BRONZE, METROPOLITAN MUSEUM . . . . .	"	"	" 2.
ANTEFIX, GORGON, SATRICUM, I, i . . . . .	"	II,	" 1.
" " CAERE, I, i . . . . .	"	"	" 2.
" " ROME, I, v . . . . .	"	"	" 3.
" " UNCERTAIN PROVENANCE, I, viii . . . . .	"	"	" 4.
" SATYR'S HEAD, SATRICUM, II, i . . . . .	"	III,	" 1.
" " " FALERII, II, i . . . . .	"	"	" 2.
" " " SATRICUM, II, iii . . . . .	"	"	" 3.
" " " ROME, II, iii . . . . .	"	"	" 4.
" " " FALERII, II, iv . . . . .	"	IV,	" 1.
" " " CAERE, II, vii . . . . .	"	"	" 2.
" " " UNCERTAIN PROVENANCE, II, ix . . . . .	"	"	" 3.
" " " VEII, II, xi . . . . .	"	"	" 4.
" ACHELOUS, VEII, III, i . . . . .	"	V,	" 1.
" " " III, i . . . . .	"	"	" 2.
" FEMALE HEAD, CAERE, IV, ia . . . . .	"	VI,	" 1.
" " " " (PROFILE), IV, ia . . . . .	"	"	" 2.
" " " " IV, ib . . . . .	"	VII,	" 1.
" " " " IV, ic . . . . .	"	"	" 2.
" " " " IV, id . . . . .	"	"	" 3.
" " " " IV, iv . . . . .	"	"	" 4.
" " " " (PROFILE), IV, iv . . . . .	"	VIII,	" 1.
" " " PRAENESTE, IV, vii . . . . .	"	"	" 2.
" " " CAERE, IV, viii . . . . .	"	"	" 3.
" " " " IV, viii . . . . .	"	"	" 4.
" " " SATRICUM, IV, v . . . . .	"	IX,	" 1.
" " " " (PROFILE), IV, v . . . . .	"	"	" 2.
" " " CAERE (PROFILE), IV, viii . . . . .	"	X,	" 1.
" " " ROME, IV, ix . . . . .	"	"	" 2.
" " " PERUGIA, IV, x . . . . .	"	XI,	" 1.
" " " PRAENESTE, IV, xi . . . . .	"	"	" 2.
" " " VEII, IV, xii . . . . .	"	XII,	" 1.
" " " FALERII, IV, xiii . . . . .	"	"	" 2.
" " " ORVIETO, IV, xiv . . . . .	"	"	" 3.
" " " UNCERTAIN PROVENANCE, IV, xv . . . . .	"	"	" 4.
" " " CAERE, IV, xvii . . . . .	"	XIII,	" 1.
" " " SATRICUM, IV, xviii . . . . .	"	"	" 2.
" " " "ETRURIA," IV, xviii . . . . .	"	"	" 3.





# ANTEFIXÆ

## INTRODUCTION

IN the publications of the excavations of various sites in Latium and Etruria the antefixæ have been discussed in correlation to the rest of the material discovered; especially in the *Guida del Museo di Villa Giulia* (Rome, 1918), Professor Alessandro Della Seta has given an admirable account of terra-cotta revetments in Latium and Etruria as a whole, the collection of the individual pieces and the phases of development of this branch of art. For purposes of convenience the number of the object as quoted in his catalogue will always be cited as Della Seta No. —, with a further reference to the third edition (1913) of Helbig's *Führer durch . . . Rom*.

Information as to the clay, moulding, baking and colouring of the Campanian antefixæ has been most fully treated by H. Koch, *Dachterrakotten aus Campanien* (Berlin, 1912): as the same details apply to those from the region under discussion I feel myself dispensed from repeating the matter here since I could add nothing to his able work. The clay of the antefixæ from Etruria and Latium is usually less well purified than that from Campania; it is coarse, with many grains of mica and black particles, and necessitates a thick coating of strong colours to hide the uneven surface.

Since the Campanian antefixæ come almost exclusively from two sites only, it is easier to group them into classes; whereas in the more northerly region the examples are from many localities, each of which manifests some slight peculiarity, some variation which differentiates the local specimens from those found in other places. Finishing touches applied with a tool prevented any monotony of type; nevertheless, the identity of certain examples from widely separated temples, not only throughout Etruria and Latium, but also in Campania, implies that moulds were carried by the workmen whithersoever their work led them. In certain instances, as at

Falerii and Caere, moulds were found near temples, where there are no extant antefixæ of these special types (cf. Della Seta Nos. 7245, 7246); for close to almost every temple was a kiln where the antefixæ for the original revetment were baked and subsequent repairs executed.

Adolphe Reinach (*Bull. du Musée hist. de Mulhouse*, xxxvii (1913), pp. 35-135) sought to explain the derivation and transmutation of the types used for antefixæ, but his observations, although suggestive, are not always borne out by a more profound study of the material. Certain types are found both here, in Magna Græcia, and in Greece itself; others, like the so-called "Juno Sospita," are indigenous.

The name "Juno Sospita" has been bestowed upon this particular type because it agrees with the description given in classical literature of the goddess. It is noteworthy, however, that the type does not occur at Lanuvium, her sanctuary *par excellence*. It may be argued that this was because she was there more worthily represented by a cult statue; but it must be remembered that, if correct, this identification would be unique among subjects chosen for antefixæ in the early period. A divinity was never so portrayed; the lower ranks of the hierarchy abound—dæmons, harpies, satyrs, mænads and female heads which probably answered to the Korai of the Athenian Acropolis, and typified the attendants or devotees of the shrine.

Owing to their location on the long sides of the roof, the antefixæ occupy a subsidiary position, inferior even to the akroteria, where it was permissible, in contradistinction to the usual griffins, horses, or palmettes, to represent human figures, like the akroterion of the temple of Mercury, Falerii,<sup>1</sup> or the group of Eos carrying off Kephalos from Caere.<sup>2</sup> Only later was this rule relaxed, and the πότνια θηρῶν graced the antefixæ of innumerable temples. Throughout the sixth and fifth centuries it may be stated as an invariable rule that the deities were portrayed *within*, not without, the temple, for even the friezes and the *antepagmenta* of the *columen* and *mutuli* reproduced battles of warriors and Amazons, chariot-races, hunting or banqueting scenes, all attributable to human protagonists. The head of Achelous from Veii (Division III, i) may be considered an exception; but he ranked rather as a hero than a god, and so does not infringe the rule.

<sup>1</sup> Della Seta No. 12463; *J.R.S.*, iv (1914), p. 173, fig. 21.

<sup>2</sup> *A.Z.*, 1882, p. 351, pl. 15.

In this, as in other particulars, such as the absence of pediment groups, the early Italic temple differs from the Greek, for there Apollo appeared among the Muses at Thasos,<sup>1</sup> Athena slew giants on her Acropolis,<sup>2</sup> and Zeus led his fellow Olympians against the Titans on the Treasury of the "Siphnians" at Delphi.<sup>3</sup> It is possible, therefore, that the so-called "Juno Sospita" type symbolises a bevy of maidens, votaries who assimilated themselves to the goddess, like the maidens of Artemis Brauronia; and, just as the dæmons and satyrs protect the sanctuary from occult ills, so a cohort of these warrior maidens is mystically invoked against human aggressors.

The subject of the Satyr and Mænad was a favourite one, and is to be found on coins, gems, vases and especially upon the *appliqué* bronze attachments upon bowls, *cistæ*, and other metal objects. It is reproduced in an antefix found at Olympia,<sup>4</sup> and also on one of the metopes of the temple of Assos.<sup>5</sup> The whole series of poses represent the figures of a ritual dance. The first movement, the invitation to the dance, is embodied on a bronze handle where the satyr (with equine legs) hastens joyfully towards the mænad, who, startled, springs up to flee.<sup>6</sup> The mænad has almost surrendered in the group from Rosarno Medma,<sup>7</sup> for she does not resist the satyr's encircling arms. But the final phase is seen in the small bronze where the mænad sits enthroned upon the shoulder of her captor,<sup>8</sup> who has himself been captured, for passion has died down and beauty reigns triumphant.

<sup>1</sup> Perrot, *Hist. de l'Art*, viii, fig. 153.

<sup>2</sup> Dickins, *Cat. Acropolis Mus.*, No. 631; Brunn-Bruckmann, *Denkm.*, pl. 471.

<sup>3</sup> Perrot, *op. cit.*, viii, figs. 173-7; Poulsen, Delphi (1920), figs. 52-7.

<sup>4</sup> *Olympia*, iii, p. 38, fig. 41.

<sup>5</sup> Perrot, *op. cit.*, viii, fig. 107.

<sup>6</sup> *Guida del Mus. Napoli*, fig. 82.

<sup>7</sup> *N.S.* 1913, *Suppl.*, p. 121, fig. 167.

<sup>8</sup> *Greek, Etruscan and Roman Bronzes, Metropolitan Mus.* (1915, G. Richter), No. 62.

## DIVISION I—GORGON

### TYPE I

Caere, Coll. Chigi, Siena<sup>1</sup>; Caere, Florence<sup>2</sup>; Satricum, Della Seta No. 10213<sup>3</sup>; Rome, Comitium.<sup>4</sup>

The mask is almost round, in very low relief, and separated from the base by a narrow "neck-space" ornamented with either two or four raised circles. The arched brows are thick, the eyes round and staring between raised rims to represent the lids. The nose is squat, with spreading nostrils. The coarsely treated ears are set very high. The mouth is a concave depression with a surrounding plastic contour; the tongue protrudes between two rows of even teeth, which in some cases are rendered plastically, in others are only painted. On the forehead, cheeks and bridge of nose are little groups of three undulating lines which have been thought to depict tattoo marks,<sup>5</sup> but probably were merely intended to indicate wrinkles. Over the forehead small single locks, slanting inward towards the centre, all end in a spiral curl. The beard consists of flat, flame-like locks which leave the chin and cheeks free. From behind the ears, two pearl-locks on either side hang down almost to the base and end in a double fringe. The head is surmounted by a flat band which terminates on either side in an outward curving volute. Above this is a thick torus, beyond which spring the convex flutings of the shell. The small base is decorated with varying motives: the example in Siena has a complicated meander; that in Florence, a braid pattern; the specimens from Satricum have a base plain above with a narrow band of elongated S below, or chequers in red, black and cream. V. Century.

*Colouring.*—Hair, beard, brows and eyelids are black; eyes, mouth, tongue, and "wrinkles," red; eyeballs and teeth, white. The torus has diagonal bands of red, black and cream; the flutings are cream outlined alternately with red and black.

<sup>1</sup> Pellegrini, *Studi e Materiali*, i, p. 145, No. 2; Koch, *op. cit.*, pl. xxxiii, 2.

<sup>2</sup> *Mus. Arch.*, Nos. 72, 997.

<sup>3</sup> N.S. 1896, p. 31, fig. 9; Helbig, ii, p. 350, No. 1786f. Broken: r. side of shell and most of base.

<sup>4</sup> N.S. 1900, p. 143; G. Boni in *Archæologia*, lvii, pt. i, p. 180.

<sup>5</sup> A. Reinach, *Bull. du Musée hist. de Mulhouse*, xxxvii (1913), p. 63.

## TYPE II

Caere, Coll. Chigi, Siena.<sup>1</sup>

The mask is practically identical with the previous type, save that the curls over the forehead lie more closely, and there are two protruding tusks at each outer corner of the mouth. But the neck-space is wider and is completely filled by a small torus, from which depend five large tongues. Below them a flat band curves down to the base in the middle and ends in volutes on either side. The outward curving volutes of the band which surrounds the head are set very high. The base has a pattern of double meander. V. Century.

*Colouring.*—Mask as before; small torus and tongues in neck-space in red and black.

## TYPE III

Caere, Coll. Chigi, Siena.<sup>2</sup>

The face is less round, the ears are larger, the tusks more prominent. The hair is in curls over the forehead and in three pearl-locks with long fringed ends behind each ear. The beard is in longer, less distinct locks than in the previous types. The neck-space has two narrow semi-circular bands. On the base are two branches springing from a central palmette. V. Century.

*Colouring.*—As previous types.

## TYPE IV

"Etruria," Copenhagen<sup>3</sup>; Monte Alcino, Leiden.<sup>4</sup>

The face is round, the eyes large and staring. The tusks are enormous, and the tongue covers the whole chin. The locks over the forehead are longer, the beard far more deeply set than in earlier types. Two pearl-locks reach to the base on either side. In the ears are round earrings. The volutes of the torus rest just above the base, which is decorated elaborately with a broad border stripe in three parts; a small red line, a white band with a row of red dots, and in the middle a broad red meander, the space filled with a black cross with dot fillings.

*Colouring.*—As previous types.

## TYPE V

Rome, Mus. dei Conservatori.<sup>5</sup>

The mask is almost round; the eyes almond-shaped between thick rims. The mouth has a plastic contour, tusks, and protruding tongue. The hair

<sup>1</sup> Pellegrini, *op. cit.*, No. 4; Koch, *op. cit.*, pl. v, 5. Broken: shell.

<sup>2</sup> Pellegrini, *op. cit.*, No. 3; Koch, *op. cit.*, pl. v, 7. Broken: left corner of base.

<sup>3</sup> National Museum, Case 95, No. 32; *Führer durch die Antikensammlung Kopenhagen*, i, p. 163; Koch, *op. cit.*, pl. vi, 1.

<sup>4</sup> Janssen, *Terrakotten . . . te Leiden*, pl. ii, 7, p. 5; J. Six, *De Gorgone*, p. 30, iii, 8<sup>a</sup>.

<sup>5</sup> Pinza, *Mon. Ant. Lincei*, xv, p. 498, fig. 150; J.R.S., iv (1914), pl. xxxiii, 2. Broken: shell.

over the forehead is in two layers of locks curling in opposite directions. The beard is in long flame-like strands, the hair in two pearl-locks on either side. The parallel undulated lines painted on the forehead represent wrinkles. The small base is decorated with broken meander. Only the outward-curving volutes of the band which surrounded the head now remain, as all the rest of the shell is broken. VI. Century.

*Colouring*.—Hair, beard, brows, and pupils black ; cheeks, lips, tongue, and iris red ; broken meander, red and black.

#### TYPE VI

Caere, Coll. Chigi, Siena.<sup>1</sup>

The large, round face has puffy cheeks, a big mouth, with pendent tongue. There are no tusks. The eyes are round and staring under heavy brows. The hair is in a single row of curls over the forehead, and there is no beard and no shell.

*Colouring*.—As previous types.

#### TYPE VII

Vignanello, Della Seta No. 27403.

The mask is very small and almost round. The hair is in short spiral curls over the forehead ; there are no side-locks and no beard. The brows arch over protruding eyes. The nostrils spread widely, the mouth is distended, with tusks and pendent tongue. V. Century.

*Colouring*.—The clay is red, and covered with a slip which gives a pale red tint to the flesh ; the hair, brows, and iris are black ; cheeks, lips, and tongue red ; eyeballs and tusks white.

#### TYPE VIII

Uncertain provenance. Della Seta No. 25170 ; Della Seta No. 16396.

The mask is small and quite round ; the hair is in scalloped waves over the forehead, but there are no side-locks or beard. The eyes are round and prominent, the thick-lipped mouth is closed, but the tongue protrudes and almost covers the chin, and at each corner are two enormous tusks. Large disc earrings hang in the ears, and on the head is a crown of bosses. End of the VI. Century.

*Colouring*.—The flesh tint is cream ; the hair, mouth, tongue, iris, and crown are red ; pupils and circle round iris, black ; eyeballs and tusks white.

#### TYPE IX

Veii, Mus. Villa Giulia.

The head is in the shape of a dramatic mask with hollow mouth. The hair is in small scallops over the forehead, and there is no beard. The

<sup>1</sup> Pellegrini, *op. cit.*, p. 144, No. 1.

conventionalised eyebrows form thick ridges above large round eyes. The immense gaping mouth is embedded in rolls of flesh. There are two variants among these antefixæ from the same site which are alike in general form, but vary in details. In the first the teeth are painted as an even row, and the pointed tongue protrudes. In the second the teeth are plastically rendered, uneven and pointed, with four small tusks in place of eye-teeth; the tongue protrudes; but here the eyes are smaller and crossed, and there is a semicircular band in the neck-space. All around the face with the large serpents in such high relief that they are almost in the round. The shell is exceedingly curved, and is composed of long, narrow flutings. V. Century.

*Colouring*.—Hair, brows, eyes, black; tongue, red; teeth, and balls of eyes, white; serpents, brown with black markings; shell with flutings alternately red and black divided by white ridges.

*Unidentified*.—Ardea, *Coll. Campana, Cat.*, iv, p. 25, No. 22: "Large antefix with Gorgon and traces of colour." "Etruria," *Antiquarium, München* (1901, Christ), p. 24: "Italic antefixes; in the middle of the palmette framing a Gorgoneion or animal."

## DIVISION II—SATYRS' HEADS

### TYPE I

Satricum, Della Seta No. 10250; Uncertain provenance, Mus. Nazionale, Rome; Palatine<sup>1</sup>; Signia, Della Seta No. 19086; Falerii, Temple of Mercury, Della Seta No. 12495<sup>2</sup>; Velitræ.<sup>3</sup>

The satyr's head is set upon a base which is partially covered by the beard. He has a wrinkled forehead, round, protruding, widely opened eyes with heavy arched brows. The nose is squat, the lips full and pouting, the equine ears point straight upward. The hair and beard are represented by a plastic mass: the *mouche* under the lower lip radiates outward and the moustache consists of two separate strands ending in spirals. Four locks of increasing length end on either side in spirals, the two longest resting on the base. On the head is a wreath of ivy-leaves, berries, and rosettes. The base is adorned with a pattern of meander. VI.—V. Centuries.

*Colouring*.—The hair and brows are black; the eyes have a black pupil and red iris, and the lids are outlined black; lips, cheeks, beard, and rosettes red; *mouche*, moustache, and berries, yellow. The meander on the base is cream, the spaces filled with red above and black below. The example from Falerii has white lines and flecks painted on the beard, which in this case is black, to reproduce the glossy effect.

<sup>1</sup> *N.S.*, 1907, p. 453, fig. 25; *J.R.S.*, iv, 1914, p. 185. Broken: all the upper part of head.

<sup>2</sup> Helbig, ii, p. 337, No. 1779 c. Broken: all the central part of the face.

<sup>3</sup> *N.S.*, 1915, p. 76. Only the forehead and eyes preserved.

## TYPE II

Satricum, Della Seta No. 10248<sup>1</sup>; Signia, Della Seta No. 19087.

Forehead wrinkled; very highly arched, plastic brows above round, prominent eyes. Nose squat, lips full and pouting. The hair is divided on the forehead into a series of little locks in relief twisted in opposite directions from the centre of the forehead towards the temples; the side-locks hang in a solid mass to the base. The beard is plastically indicated, the moustache is in single straight strands. On the head is a wreath of ivy-leaves, berries, and rosettes. The base of the Satricum example is too obliterated to be decipherable; on that from Signia a large prophylactic eye fills the space. VI.-V. Centuries.

*Colouring*.—Hair, beard, brows and eyes, black; eyeballs and wavy lines on beard, white; lips, cheeks, and rosettes, red.

## TYPE III

Satricum, Della Seta No. 10245; uncertain provenance, Della Seta No. 25169; Rome, Mus. dei Conservatori.<sup>2</sup>

This type is larger in size than the preceding examples. The forehead is wrinkled; the brows are less acutely arched; the eyes are almond-shaped and protruding between thick lids outlined with black. The hair over the forehead is divided into little spiral curls in relief twisted in the direction of the temples. The beard is plastic, but broken up by a series of parallel undulating furrows to portray a ripple. The straight moustache is double. The hair descends in a solid mass behind the ears to the base. On the head is a wreath of ivy-leaves all pointing upward and with interlaced stems and a big bunch of berries below each ear. The base, which in the middle is quite covered by the beard, has a hammer pattern. VI.-V. Centuries.

*Colouring*.—The hair, beard and pupils of the eye are black; the iris, lips, and cheeks red; the moustache and berries, yellow; wavy lines painted on beard are white; hammer, red and black. The beard of No. 25169 is red.

## TYPE IV

Falerii, Temple of Juno Curitis, Della Seta No. 2516.<sup>3</sup>

A small head with wrinkled forehead, prominent eyes, and rather pointed nose. The hair is in curls, the long, plastic beard is pointed and the single moustaches sweep down in a straight line from the upper lip. The base is quite narrow, and the design is now obliterated.

*Colouring*.—Hair, beard, moustache and lips, red; eyes and brows, black; eyeballs, white.

<sup>1</sup> Petersen, *Röm. Mitt.*, 1896, p. 176; Helbig, ii, p. 350, No. 1786 i.

<sup>2</sup> Pinza, *Mon. Ant. Lincei*, xv, p. 514, fig. 157; *J.R.S.*, iv (1914), p. 182, pl. xxxii, 2.

<sup>3</sup> *N.S.*, 1887, p. 97; Helbig, ii, p. 345, No. 1785 e.



## TYPE V

Falerii, Larger Temple, Della Seta No. 7274.<sup>1</sup>; Smaller Temple, Della Seta No. 7202.

Large head with wrinkled forehead, thick brows, protruding eyes. The hair and beard are rendered plastically with three spiral side-locks, *mouche*, and straight single moustache. Six large five-petalled rosettes form the wreath. The ears are less upright and curve round the lowest rosettes. The base is plain above and with a hammer meander below.

*Colouring*.—Hair, beard, moustache, and pupils black; lips, cheeks, iris, *mouche*, and rosettes red. Wavy white lines are painted on the beard.

## TYPE VI

Caere, Coll. Chigi, Siena.<sup>2</sup>

Vivaciously modelled head with low forehead, pointed nose, and prominent cheek-bones. The lower part of the face recedes. The eyes are flatly embedded, almond-shaped, and large. The mouth is open and the tongue protrudes; the equine ears are set high. Compact, thick hair lies on the head, ending in spiral curls symmetrical from the middle outward and falling low on the forehead. The beard is plastically rendered, with lines radiating outward; the single moustache is straight. No base. Koch considers the provenance from Caere unlikely. V. Century.

*Colouring*.—Few traces of colour remain.

## TYPE VII

Caere.<sup>3</sup>

The eyes are round, prominent and slightly oblique under heavy brows. The ears are set high and are very pointed. The hair is in a double row of curls over the forehead and a waved lock descends behind either ear to the base. The beard is in detached strands and the moustache in three separate strands. The mouth is open, and shows the teeth. The base is adorned with broken meander. The head is framed in a shell, concave in form and ending high above the base. It is decorated with five palmettes separated by lotus flowers, below whose petals the shell is pierced; the whole is enclosed in a plain band as border. A torus surmounts the satyr's head, but stretches only from ear to ear, and from it rise five triangular points which produce a crown-like effect. V.-IV. Centuries.

*Colouring*.—Hair, moustache, *mouche*, and outside of ears are red; pupils, eyelids, brows, and beard, black; eyeballs and inside of ears, white.

<sup>1</sup> Helbig, ii, p. 340, No. 1780 b; Della Seta, *L'Arte Figurata* (1912), fig. 128.

<sup>2</sup> Pellegrini, *Studi e Materiali*, i, p. 145, No. 5; Koch, *Dachterrah.*, p. 70, pl. xviii, 1.

<sup>3</sup> *Mon. Inst. Suppl.*, pl. ii, 1; *Ny Carlsberg Cat.*, ii, p. 29, pl. 176, 3; Fenger, *Le Temple Etrusco-Latin*, fig. 55; Durm, *Baukunst der Etrusker u. Römer* (2nd ed. 1905), p. 84, fig. 94.

The ground of shell is blue, the design white with red and black touches ; border all round white. Meander of base red and black.

## TYPE VIII

Falerii.<sup>1</sup>

The hair, beard, ears and face are now blackened by traces of fire. The hair and beard are treated plastically ; the moustache is straight and very thick. The ears are placed in a line with the eyes, and are very large and spreading. A torus encircles the head and ends some distance above the base in five-petalled rosettes. Only a fragment of the shell now remains. V. Century.

*Colouring.*—Hair, beard, and eyes, black ; *mouche* and moustache, yellow ; shell, traces of red and black.

## TYPE IX

Uncertain provenance, Florence<sup>2</sup> ; Orvieto, " Temple of Jupiter."<sup>3</sup>

The hair is in rough locks, the beard and moustache long and shaggy. The thick brows are traced right across the root of the squat nose. The mouth is wide open in a laugh, showing the teeth. V.–IV. Centuries.

*Colouring.*—The hair, beard, moustache, eyes, outlines of lids and brows, are black ; flesh, deep red.

## TYPE X

Narce, Della Seta No. 16028 ; Veii, Mus. di Villa Giulia. Uncertain provenance, Berlin.<sup>4</sup>

The hair is in three rows of tight curls which merge into the beard ; below the *mouche* the beard is rippled by parallel grooves ; the long, straight moustache turns down at an acute angle on either side of the thick, open lips which leave the teeth uncovered. The eyes are obliquely set under heavy, frowning brows. The pointed ears curve round the contour of the skull. The hair hangs in a heavy mass to the shoulders. A torus surrounds the head, and, broadening out towards the centre, unites with the cap-like convex band surmounting the head. The former is adorned with broad bands of red and black alternately radiating outward ; the latter with upright lines. Above this rises the shell. The base displays a hammer pattern. VI.–V. Centuries.

*Colouring.*—Hair, beard, brows, and fine hair depicted on the inside of the ears, are black ; *mouche*, moustache, cheeks, lips, and inside of ears, red ; eyeballs white. The shell and torus have designs in red and black on a cream ground.

<sup>1</sup> *Ny Carlsberg Cat.*, ii, p. 28, pl. 176, 2. Broken : left side, shell, and base.

<sup>2</sup> *Mus. Arch. Rom.* IX, Case C.

<sup>3</sup> *Ann. Inst.*, 1881, p. 47.

<sup>4</sup> Panofka, pl. xlv. Broken : r. side of shell.

## TYPE XI

Veii, Mus. Villa Giulia.

The beard is plastic, with straight, single moustache; the hair rises over the forehead like a crest or diadem, and hangs down in three pearl-locks on either side. The forehead is unwrinkled, and the eyes widely opened. A torus encircles the head, and behind it rises the marked curve of the shell which quite overshadows the head. The base of each fluting of the shell is marked by a half-circle in relief. V. Century.

*Colouring*.—Hair, beard, moustache, eyes and brows, black; leaves of shell, black and red alternately.

*Unidentified*.—Coll. Beugnot, *Bull. Inst.* 1831, p. 216: "Some coloured antefixæ, one with the head of a Seilenos in high relief."

## TYPE XII

## SEATED SATYR

Caere.<sup>1</sup>

The satyr is seated full face, with knees wide apart. He rests his left hand on his knee and raises his right with the palm turned outward. His hair is in long curls over the forehead; the beard is plastic, with straight, single moustache. The equine ears are very large, and stand out against the background. He is clad in a lion's skin, the mask covers his head, the fore-paws are knotted on his chest. He is encircled by a thick torus ending in volutes curving outward, and beyond this rises the shell, composed of sixteen small flutings divided in the middle and each resting on two knobs. V. Century.

*Colouring*.—Flesh, dark red; hair, beard, and ears, black; lion's skin, yellow with red ears and muzzle; torus striped diagonally with black, white, and red; knobs below flutings of shell, red in a white circle; flutings alternately red and black, with a white medial line.

## DIVISION III—ACHELOUS

Veii, Mus. Villa Giulia.

The head is that of a mature man with plastic hair and beard, straight, single moustache, and *mouche*. The eyes are normal in size and correctly placed. The animal ears and short, thick horns are the usual type as shown on coins and gold work. The head is surrounded by a torus, beyond which rises the extremely concave shell. The back of each fluting of the shell is marked by a disc outlined with cream. There is a variant of this type which

<sup>1</sup> *Ny Carlsberg Cat.*, ii, p. 26, pl. 174, 2; and pendant, No. 1208.

is identical, save that the beard is in crinkled strands with straight single moustache and the hair over the forehead in tight curls. V. Century.

*Colouring*.—Hair, beard, moustache, eyebrows, and horns, black; shell with flutings of red and black, alternately with white ridges.

## DIVISION IV—FEMALE HEADS

### TYPE I

Caere.<sup>1</sup>

The heads are moulded directly on the master tile. The features are heavy, with round, staring eyes, arched brows, large ears, a straight mouth with full lips and a firm round chin. This type may be subdivided into three groups according to slight variations in the size of the heads and the treatment of the hair.

(a) Hair parted and smoothed down over the head producing a cap-like effect: it hangs in a solid mass on either side of the neck. The ears are very large, and disc-earrings were apparently painted on the lobes. The lips are parted, but there is no smile. VI. Century.

*Colouring*.—Cream slip; hair, black. No further traces of colour.

(b) Caere.<sup>2</sup>

The face is more oval, with enormous ears, bulging eyes surrounded by thick rims, and a small, bow-shaped mouth. The hair is in a solid, unparted mass above the forehead, and ends in small, tight scallops.

(c)<sup>3</sup> The hair is parted and waved back in scallops over the forehead; behind the ears it hangs down in two heavy masses, the first attempt at the later side-curls. In the large ears are disc-earrings treated plastically in relief and embellished by a painted design which varies in the different examples. The eyes are indicated by a slight swelling on which was painted the round iris between heavily painted lids. VI. Century.

*Colouring*.—Cream slip; hair, eyes, brows, eyelids, black; lips and pattern of earrings, red.

(d) Caere<sup>4</sup>; Vulci.<sup>5</sup>

The hair is divided and waved, parted in long parallel grooves, and hangs down in a double mass behind either ear. The disc-earrings are so large

<sup>1</sup> *Mon. Inst. Suppl.*, pl. iii, 4, 4; Berlin, *A.Z.*, 1871, p. 123, C. 4; Philadelphia, Univ. Mus. MS. 1808, 1815; *A.J.A.*, xxiv (1920), pp. 29 f, figs. 1 and 2; New York, Metr. Mus. G. R. 1032, 1033.

<sup>2</sup> New York, Metr. Mus. G. R. 1035.

<sup>3</sup> *Mon. Inst. Suppl.*, p. 1; Berlin; Caere, "Temple of Hera"; Philadelphia, Univ. Mus. MS. 1909, 1912, *A.J.A.*, xxiv (1920), p. 30, fig. 3.

<sup>4</sup> *Mon. Inst. Suppl.*, pl. iii, 5, 5 a; Berlin; Caere, "Temple of Hera"; Philadelphia, Univ. Mus. MS. 1810, *A.J.A.*, xxiv (1920), p. 31, fig. 4; New York, Metr. Mus. G. R. 1028.

<sup>5</sup> Michaelis, *Strassburger Antiken* (1910), p. 20, fig. 18; Furtwängler, *Führer Arch. Mus. Strassburg* (1897), No. 1770.

that they cover the lobes of the ears. Other details as previous example. VI. Century.

*Colouring*.—Cream slip ; hair, eyes, brows, eyelids black ; lips, pattern of earrings, red.

## TYPE II

Velitræ.<sup>1</sup>

The head is small, with the hair parted and waved back in crinkled strands. Above each temple a strand is turned straight up above the hair (cf. Type XXIV). The hair hangs down on to the shoulders in a solid mass, but is enlivened by spiral raised lines to indicate curls. The eyes were painted on a slight almond-shaped swelling, rather obliquely set ; the slight curve of the mouth produces the effect of a smile. There are two whole examples, and fragments of at least two others. Clay, greyish. VI.-V. Centuries.

*Colouring*.—Eyes, black ; all other traces of colour have vanished.

## TYPE III

Uncertain provenance, Della Seta No. 26750.

A small head with details painted only, not modelled. The face is oval, the eyes round, between almond lids ; the lips appear to be parted, since they are separated by a groove. The whole of the head is covered by a cap (?) which entirely covers the hair and is prolonged along the tile at the back. In the ears are small disc-earrings painted only. VI. Century.

*Colouring*.—The cap, brows, lids, and inner markings of ears, black ; eyeballs, white ; the eyes are dark red, outlined with a black circle ; earrings red.

## TYPE IV

Caere.<sup>2</sup>

The face is oval, the mouth curved, with full, parted lips ; the chin is firm and round. The eyes are indicated by an almond-shaped swelling between thick rims, and they are obliquely set beneath strongly plastic brows. The hair is in irregular scallops over the forehead and hangs in a double mass on either side of the face. VI.-V. Centuries.

*Colouring*.—Cream slip ; hair, eyes, and brows, black ; lips and necklace, red.

## TYPE V

Satricum, Della Seta No. 10194.<sup>3</sup>

The face is a long oval ; there is very little modelling, for details are supplied in colours. The straight brows are broadly painted above round

<sup>1</sup> N.S., 1915, p. 76, fig. 3.

<sup>2</sup> *Ny Carlsberg Cat.*, ii, p. 27, pl. 175, 2 a, 2 b ; Philadelphia, Univ. Mus. MS. 1811 ; *A.J.A.*, xxiv (1920), p. 32, figs. 5 and 6 ; Caere, " Temple of Hera."

<sup>3</sup> Graillot, *Mélanges d'arch. et d'hist.*, 1896, pp. 140 ff., pl. 1 a ; N.S., 1896, p. 34, fig. 5 ; Helbig, ii, p. 350, No. 1786 E ; *J.R.S.*, iv (1914), p. 167, pl. xxv, 2.

eyes between oblique, almond-shaped lids. The small, curved mouth has full, parted lips. The big ears have disc-earrings. No hair is visible, except the straight side-lock, for the head is covered by a veil (?) under the diadem, both painted with elaborate geometrical patterns. Round the neck is a necklace with pendants. The patterns of the earrings vary, some are rosettes, others a black cross with dot fillings on a red ground. VI. Century.

*Colouring*.—Flesh, cream ; hair, eyes, outline of lids, black ; lips, inner markings of ear, necklace, red ; eyeballs white ; geometric designs in red and black.

#### TYPE VI

Orvieto, Palazzo Faina, Nos. 373, 176.<sup>1</sup>

The details are expressed by colour only. The hair is parted and waved back in sharply defined crinkled strands. The mouth is curved in a slight smile. The eyes are round, between almond-shaped lids. The diadem has a pattern of broken meander. VI. Century.

*Colouring*.—Flesh, white ; hair, eyes, outline of lids, black ; meander in red and black ; earrings, red.

#### TYPE VII

Praeneste<sup>2</sup> ; Orvieto.<sup>3</sup>

Oval face, with a firm, rounded chin. All details, eyes, brows, and lids are expressed in colour only, not plastically. The eyes are round between the almond-shaped lids ; the mouth is curved, and there is a slight swelling of the cheeks which almost produces the effect of a smile. The inner details of the ears are indicated by a red line only, and in the lobes are large disc-earrings. The hair is in scallops over the forehead, and is crowned by a double diadem adorned with vertical lines. VI.-V. Centuries.

*Colouring*.—Hair, now red, was once brown outlined with black ; eyes, brows, lids, black ; lips and earrings, red ; eyeballs, white ; diadem, vertical lines in red and black alternately on a cream ground. Clay, light red.

#### TYPE VIII

Caere.<sup>4</sup>

The hair is waved in scallops over the forehead, and three waved tresses hang down behind either ear. The eyes and brows are painted only, the

<sup>1</sup> D. Cardella, *Mus. Etr. Faina* (1888), No. 373.

<sup>2</sup> Mus. of the American Academy in Rome.

<sup>3</sup> Ashmolean Mus., Oxford : height, cm. 8 by 10.5.

<sup>4</sup> *Ny Carlsberg Cat.*, ii, p. 26, pl. 175, 1, figs. 40, 41 ; *British Mus. Cat. Terrac.*, B. 624 ; *Mus. Gregoriano*, Helbig, i, p. 276, No. 437 ; *Mon. Inst. Suppl.*, pl. ii, 4 ; Philadelphia, Univ. Mus. MS. 1813, 1814 ; *A.J.A.*, xxiv (1920), pp. 33 f., figs. 7 and 8 ; New York, Metr. Mus. G. R., 1031 ; Berlin, No. 6681, 13-17 ; Caere, " Temple of Hera."

mouth is straight, with full lips. The large ears are correctly placed and support disc-earrings of various designs, eight or twelve petalled rosettes, a series of dots within circles, etc. The treatment of the diadem varies: in the first series it consists of a single band adorned with palmettes separated by lotus-flowers, the curving stems linked by a band. In the second series the diadem is divided into two bands, the lower decorated with dots within circles, the upper with a wreath of laurel-leaves. V. Century.

*Colouring.*—Hair, brows, brown; eyes, brown, with black outline and pupil; lips and earrings, red; eyeballs, white; the diadem has red palmettes, lotus-flowers in white, red, and black, and blue band.

## TYPE IX

Aracoeli, Rome.<sup>1</sup>

The face is oval, with almost straight brows above plastic almond eyes. The mouth is curved. The hair is in scallops over the forehead and is surmounted by a diadem. There is little modelling, for the artist has worked in broad planes and has relied upon colour to give animation. VI.-V. Centuries.

*Colouring.*—Hair and eyes, black; brows, outline of lids, brown; diadem red, with hammer pattern in black.

## TYPE X

Perugia.<sup>2</sup>

The face is oval, with rounded chin. The eyeballs are indicated by a slight swelling, upon which the round eye is painted between almond lids. The brows rise sharply from the root of the nose; the mouth is small and straight, with full lips. The hair is in scallops over the forehead and in three pearl-locks on either side. The lobes of the big ears are hidden under large disc-earrings, and the diadem is divided into two concave bands. A torus surrounds the head and ends in volutes curving outwards. From this spring the flutings of the shell. VI.-V. Centuries.

*Colouring.*—Hair, eyes, outline of lids, black; lips and earrings, red; diadem with leaf-pattern on lower band, and circles on the upper; the leaves of the shell are red and black alternately, with white ridges.

## TYPE XI

Praeneste.<sup>3</sup>

Very small head set in a shell now mostly destroyed. The face is oval. The eyes are indicated by an oval swelling between thick rims. The mouth

<sup>1</sup> Mus. Conservatori; Pinza, *Mon. Ant. Lincci*, xv, p. 503, figs. 153 a, b; *J.R.S.*, iv (1914), p. 183, pl. xxxii, 1.

<sup>2</sup> Museum No. 368; G. Bellucci, *Guida Mus. Etr. Rom.* (1910), p. 118, No. 204; Fenger, *Le Temple Etrusco-Latin*, figs. 37, 38; Dennis, *Cities and Cemeteries of Etruria*, ii, p. 432.

<sup>3</sup> Mus. dell' Aerarium, Palestrina.

is small and straight. The hair is in scallops over the forehead and in a solid mass over the shoulders. The double diadem rises high in a cap-like crown. The ears are large, with traces of small disc-earrings which were painted only. The head is surrounded by a torus which ends in outward curving spirals. Beyond this is a broad convex band, and from this springs the shell, the flutings of which are indicated by painted curving stripes, consisting of two narrow black lines between broad red ones. The pattern on the base has almost disappeared, but seems to have been a meander. The clay is reddish. V. Century.

## TYPE XII

Veii.<sup>1</sup>

The face narrows considerably towards the chin, which is bony and protruding in structure. The eyes are formed by oval reliefs, upon which the round iris is painted between heavily outlined lids. The nose is fleshy, with somewhat spreading nostrils; the mouth is large and curved, with full, parted lips. The hair over the forehead is scalloped and hangs down on either side of the neck in two waved strands. The lobes of the ears are covered by disc-earrings adorned with a protruding boss in the centre and a circle of dots round the edge. The diadem is ornamented with large circles with a dot in the centre. A thick torus encircles the head, and beyond it spread out the markedly concave flutings of the shell, each fluting quite separate from its neighbour. This type is unusual, however, because the root of the flutings is covered by a series of small scallops. VI.-V. Centuries.

## TYPE XIII

Falerii, Larger Temple, Della Seta No. 7274.<sup>2</sup>

The face is very small, with pointed nose and chin. The eyes are almond-shaped; the mouth has full, parted lips. The hair is in scallops over the forehead, but there are no side-locks. Disc-earrings are painted on the lobes of the ears. The diadem is prolonged behind the ears in a flattened band which ends in outward curving spirals on a level with the shoulders. The head is framed in a circle of flat discs which form a kind of shell. End of VI. Century.

*Colouring.*—Hair, eyes, outlines of lids and brows, black; eyeballs, white; lips and earrings, red; the flat band is cream with a red border, and the discs are cream with black border and a red inner circle.

<sup>1</sup> *N.S.*, 1919, p. 27, fig. 10.

<sup>2</sup> Della Seta, *L'Arte Figurata* (1912), p. 172, fig. 128; Helbig, ii, p. 340, No. 1780 g.



## TYPE XIV

Orvieto, Opera del Duomo ; Lanuvium, British Museum, B. 619.

Oval face with firm, cleft chin ; the nose is in the plane of the forehead ; the plastic brows are arched, the eyes very flat between thick almond-shaped rims. The mouth is straight, but a depression around it gives the effect of a smile. The hair is waved in thin crinkled strands, and on the head is a double diadem, the lower band decorated with meander, the upper now obliterated ; large disc-earrings hang in the ears. The shell is broken. VI.-V. Century.

*Colouring*.—Hair and brows, brown ; eyes and pattern of diadem, black ; lips and earrings, red.

## TYPE XV

Orvieto, Palazzo Faina No. 374 ; Lanuvium, British Museum, B. 618.

Uncertain provenance. Antiquarium, Munich.<sup>1</sup>

The face is oval. The hair is arranged in close scallops round the forehead, and upon it rests a diadem ornamented with chevrons. There are traces of disc-earrings. The head was set in a shell, but both examples are so much damaged that details are hard to ascertain. VI.-V. Century.

*Colouring*.—Hair, brows, and iris, black ; lips and pupils, red ; chevrons on diadem, black and red alternately.

## TYPE XVI

Falerii, Smaller Temple, Della Seta No. 7212.

Small head, with almond eyes between thick lids. The mouth is straight. The hair over the forehead is combed down in a straight fringe. The diadem covers the head like a cap, or *polos*, and behind it is a torus, from which radiate the flutings of the shell, which is now almost entirely destroyed. End of VI. Century.

*Colouring*.—Clay, red. All traces of painting are obliterated.

## TYPE XVII

Caere.<sup>2</sup>

The painted brows are strongly defined above round eyes in obliquely set almond lids. The small mouth is curved, and the lower lip very full. In the ears, which are large, and placed very high, are small earrings. The hair is parted and waved back, and the head is covered by a diadem and veil which flows down behind the ears to the base. Round the neck is a string of large beads, and the dress is indicated by fine lines held in place by semi-

<sup>1</sup> Christ, *Antiquarium* (1901) p. 22, No. 390.

<sup>2</sup> *Mon. Inst. Suppl.*, pl. iii. 2 ; *Ny Carlsberg Cat.*, ii, fig. 43 ; Pellegrini, *op. cit.*, p. 145, No. 8.

circular bands. The head is framed in a shell bordered by a plain band within which are palmettes separated by lotus-flowers, and beneath the petals of the latter the shell is pierced to allow a play of light and shade. The curve of the shell ends high above the base, which has a broken meander. This head is the prototype of the fine III.-Century type illustrated in *Arch. Zeit.* 1872, pl. 41. Berlin, No. 6681; British Museum, B. 621. V. Century.

*Colouring*.—Hair, brows, eyes, lids, and veil, black; lips, earrings, and diadem, red; necklace, and meanders of base, red and black alternately; dress, dark red. The design of the shell is in red, black, and white on a dark blue ground.

### TYPE XVIII

Satricum, Della Seta No. 10201<sup>1</sup>; "Etruria," British Museum B. 604.

Uncertain provenance.<sup>2</sup>

The brows are plastic, the eyes almond-shaped, and very flat; the lids form a plastic rim, and a second little ridge marks the juncture of the lid and brow. The large mouth is open in a faint smile. The hair is in a double row of scallops over the forehead, and two thick pearl-locks hang down to the base behind either ear. The pattern of the dress varies, and there are three different sizes of this type, the smallest differing from the other in having a tripartite stepped base and a shell which reaches only to the level of the shoulders, instead of to the base, as in the other examples. The head is encircled by a flat band ending in outward, curving volutes which infringe upon the base. Behind this there is a torus, from which spring the recurved flutings of the shell. The base has a pattern of double meander. VI.-V. Centuries.

*Colouring*.—Hair, brows, and eyes, black; lips, painted disc-earrings, and pattern on dress, red; flutings of shell, cream, outlined alternately with red and black.

### TYPE XIX

Ardea, Louvre, Campana 5156 (90).<sup>3</sup>

The head is quite small, with prominent almond eyes, heavy lids, and straight mouth with closed lips. The hair is waved over the forehead, and three pearl-locks hang down to the base on either side. The head is encircled by a torus, behind which rises an elliptical palmette with eleven convex leaves, the whole being set against a background of the usual concave

<sup>1</sup> Graillot, *op. cit.*, p. 157, fig. 6; *N.S.*, 1896, p. 44, fig. 16; Helbig, ii, p. 350, No. 1786 i.

<sup>2</sup> Louvre, Coll. Campana, Graillot, *op. cit.*, p. 158, fig. 7. The fact that this antefix formed part of the Coll. Campana does not exclude its provenance from Etruria, or even Satricum itself, as there were objects from Ardea, etc., besides those from Campania, in that collection.

<sup>3</sup> Cat. Mus. Campana, iv, p. 25, No. 27; Koch, *op. cit.*, p. 39, pl. vii, 3.

shell, the last fluting of which on either side lies level with the long, high base decorated with a branched pattern. V.-IV. Centuries.

*Colouring*.—Hair, eyes, and brows, black; leaves of palmette and shell outlined alternately red and black; base, red pattern on cream ground.

## TYPE XX

Lanuvium<sup>1</sup>; Comitium, Rome<sup>2</sup>; Rome (?).<sup>3</sup>

A large head, with heavy features; narrow, almond-shaped, obliquely set eyes; closed mouth, with full lower lip, and big outstanding ears with disc-earrings. The hair is parted and combed forward in narrow, crinkled strands, with three pearl-locks on either side. Round the neck is a necklace with a pendant, and on the head a diadem decorated with a leaf pattern. Above this is a torus ending in double volutes, upon which rest palmettes. Round the torus is an open-work honeycomb pattern, a raised band with groups of three chevrons, and an outer row of moulded leaf-pattern. V. Century.

*Colouring*.—Hair, eyes, and brows, black; lips and earrings, red; necklace and design of diadem, purple; petals of palmette, honeycomb, chevrons and moulded leaves, alternately black and purple.

## TYPE XXI

"Etruria," National Museum, Copenhagen.<sup>4</sup>

The face is well modelled and full of expression; the features are all correctly placed, with no sharp transitions of the planes. The hair is smoothly parted, the edge slightly waved. Two long pearl-locks on either side start one above, the other below, the ear. She wears a diadem, a necklace with three pendants, and a dress with a frill. Above the diadem a short torus with spiral ends supports a seven-petalled palmette shell with small petals and sharp ridges. From the shoulders rise a lotus-flower and leaf which both curve outward, their root masked by a rosette. The base is short but very high, and has a bold pattern of broken meander. IV. Century. This type is identical with that from Capua, Koch, *op. cit.*, p. 56, and the provenance from Etruria is open to doubt.

*Colouring*.—Hair, brows, and eyes, black; lips, diadem, necklace, and dress, red. Details of framing in red and black.

<sup>1</sup> N.S., 1895, p. 46; British Mus. B. 605; *Archæologia*, liii, pl. vii; Della Seta No. 3798, pl. xlviii; Lanuvium, Museum; private possession.

<sup>2</sup> N.S., 1900, p. 307, fig. 11; *J.R.S.*, iv (1914), p. 186. Broken: all the upper part to chin.

<sup>3</sup> Della Seta No. 25214. Broken: left side and all the shell.

<sup>4</sup> *Führer durch d. Antikensammlung*, p. 163; Koch, *op. cit.*, pl. xxxiii, 1.

## TYPE XXII

Caere.<sup>1</sup>

The face is delicately modelled, with high forehead, prominent eyes, and small mouth. The coiffure is very complicated, for the hair is braided across the head and round the ears, forming an S-shaped coil held in place by a band and with the ends hanging free. Upon the back of the head is a low diadem, backed by a broader band from which springs a palmette consisting of five short convex leaves with broad, high ridges. The lowest rest upon the lotus-leaves, which curve outward, held in place by two broad upright S spirals bound in the middle by a band. The small re-entrant base has a parti-coloured hammer pattern. IV. Century. This head is also found again among the types from Capua (Koch, *op. cit.*, p. 59), but the fact that in two different collections the provenance is marked as "Cervetri" lends weight to the veracity of the statement.

*Colouring*.—Hair, brows, and eyes, black; lips, earrings, and dress, red; details of framing, red and black on a cream ground; base, white hammer meander on red ground.

## TYPE XXIII

Satricum, Della Seta No. 10228.

Small head, roughly worked in coarse reddish clay. The features are very heavy, and the obliquely set eyes protrude from thick lids. The hair is in tight curls over the forehead, while three waved strands hang down to either shoulder. Large earrings with double circles hang in the ears, and on the head is a diadem of discs. Above this is a torus, behind which rises a shell of convex flutings separated by deep grooves. Beyond again are fragments of what must have been a perforated framing. VI. Century.

*Colouring*.—No traces remain.

## TYPE XXIV

Monte Amiato, Chiusi.<sup>2</sup>

A head imposing "for its size and skill." The features are heavy, with almond eyes between thick lids. The mouth is small, with full lip, and there is no smile; indeed, the expression is one of rather mournful dignity. The hair is elaborately arranged; it is parted and crimped over the forehead, but a broad strand is turned straight up on either side above the brows, and then flows down on the shoulders in finely crimped locks. Above the head is a crown-like roll, and, beyond this, traces of a heavy shell. V. Century.

*Colouring*.—Hair, eyes, and brows, black; lips, red.

<sup>1</sup> Siena, Coll. Chigi, Pellegrini, *op. cit.*, No. 9; Louvre, Campana, 5172 (149); Martha, *L'Art Étrusque* (1889), p. 283, fig. 191; Koch, *op. cit.*, pl. xiii, 3.

<sup>2</sup> *Il R. Mus. Arch. di Firenze* (1912, Milani), i, p. 237, pl. lxxxix, 1. A very similar head from Corneto, beautifully preserved, is in the possession of Professor Allan Marquand, Princeton, N.J., and eleven other similar heads are in the Museum of Princeton University.

## TYPE XXV

Tivoli, Mus. Villa Giulia.

A small head with eyes summarily modelled between outlined lids. The mouth curves slightly, but the lips are closed, and there is no smile. The hair is in a straight fringe over the forehead and in five locks on each side. She wears a necklace and a veil or band over her head, partly covered by a *sakkos* which is well preserved behind. VI.-V. Centuries.

*Colouring*.—The flesh is dead white; the hair, eyes, brows, and lids, black; lips and veil, red; *sakkos*, white with chequer pattern in red and black; beads of necklace, red and black alternately.

## TYPE XXVI

Uncertain provenance, Mus. Nazionale, Rome.

The face is oval, with almond eyes obliquely set, small curved mouth, which gives the effect of a smile, hair in scalloped waves over the forehead and three crinkled locks on either shoulder. She wears small disc-earrings, a necklace, and a veil or band partly covered by a *sakkos*. VI.-V. Centuries.

*Colouring*.—Hair, eyes, and brows, black; lips, earrings, necklace and veil, red; *sakkos*, cream.

## TYPE XXVII

## "JUNO SOSPITA"

Satricum, Della Seta No. 10229 ff<sup>1</sup>; Signia, Della Seta No. 19088; Antennæ<sup>2</sup>; uncertain provenance<sup>3</sup>; Norba<sup>4</sup>; Caere.

The type is always identically represented, but there are two sizes which sometimes both occur among the revetments of a single temple. The face is oval with sharply arched brows and round eyes between outlined almond lids. The mouth is straight, the eyes large and outstanding. Behind each ear four locks hang down to the base, and round the neck is a painted necklace with pendants. The helmet covers the head and has a diamond sign painted in the centre of the forehead; it is surmounted by a goat's skin, the face cut away, but the ears and horns standing out like a crest. Behind this there is a broad band with painted designs set against the semicircular concave background. The base has a meander pattern. V. Century.

*Colouring*.—Hair, eyes, brows, lids, and helmet, black; necklace, lips,

<sup>1</sup> Petersen, *Röm. Mitt.*, 1896, p. 17, No. 4; Helbig, ii, p. 350, No. 1786 h; A. Reinach, *Bull. Mus. hist. de Mulhouse*, xxxvii (1913), pp. 63 f.

<sup>2</sup> N.S., 1887, p. 68.

<sup>3</sup> Della Seta No. 26745; Berlin, Panofka, *Terrak. d. Kgl. Mus.*, pl. x; Rome, Mus. Nazionale; Campana, *Cat. Mus.*, iv, p. 6, Nos. 105, 108.

<sup>4</sup> N.S., 1901, p. 547, fig. 28.

and inside of goat's ears, red ; goat's skin, yellow ; background, red design on cream ground ; base, cream meander, the spaces filled with red above and black below.

## DIVISION V—SATYR AND MÆNAD

### TYPE I

Satricum, Della Seta Nos. 10255-10269<sup>1</sup> ; Falerii<sup>2</sup> ; Falerii, Temple of Mercury, Della Seta No. 12468<sup>3</sup> ; Falerii, Smaller Temple, Della Seta No. 7216<sup>4</sup> ; Lanuvium<sup>5</sup> ; Rome, Island<sup>6</sup> ; Velitræ.<sup>7</sup>

Of this group there are nine combinations from Satricum alone, and the composition could be endlessly varied, for it embodies the phases of a ritual dance, the approach, courting, pursuit, and capture of the mænad. In the examples from Satricum the satyr has a plastic beard and hair which hangs down in a heavy mass between his shoulders. He has a *mouche* in rays and a double straight moustache. He is crowned with ivy-leaves and is usually nude, but occasionally a skin is knotted by the forepaws on his chest. Sometimes he holds a serpent. The mænad has hair waved in scallops and falling in a heavy mass behind, round, painted eyes between heavily outlined lids, lips parted by a groove, a thick nose and large ears. As the details are painted only there is scope for great variety of expression. She wears a diadem, a long chiton, and sometimes a mantle, and frequently holds the *κρόταλα*. The work is coarse, but effective. The satyr follows the mænad with hesitating steps, lays his hand upon her arm, is astonished at his repulse, attempts to seize her, while she tries to ward him off. In the group from the Smaller Temple at Falerii the couple advance amicably, the satyr lays his right hand upon her shoulder and holds a rhyton in his left, whilst she places her left hand on his shoulder and holds a fruit or egg in her right. Here the satyr is remarkable in having equine legs. On one antefix from Lanuvium they peer eagerly into the distance, the satyr holding a serpent in his left hand and screening his eyes with his right hand, an action which recalls the phrase *ὑπόσκοπον χέρα*, preserved from a drama of Æschylus,<sup>8</sup> with an explanation that this movement of the

<sup>1</sup> N.S., 1896, p. 37, figs. 10, 11 ; Graillot, *Mélanges d'arch. et d'hist.*, 1896, pp. 144 ff, pl. ii ; Helbig, ii, p. 351, No. 1786 m.

<sup>2</sup> *Ny Carlsberg Cat.*, ii, p. 32, pl. 179, 4.

<sup>3</sup> *Bull. Com.*, 1911, p. 65 ; Helbig, ii, p. 337, No. 1779 s.

<sup>4</sup> N.S., 1896, p. 38, fig. 12 ; Helbig ii, p. 341, No. 1781 a.

<sup>5</sup> Furtwängler, *M.W.*, p. 250, fig. in text ; Tomassetti, *La Campagna Romana*, ii, fig. 58 ; *British Mus. Cat. Terrac.*, B. 615, D. 734-8, 746, 748 ; Lanuvium, Museum.

<sup>6</sup> N.S., 1896, p. 38, fig. 13 ; *J.R.S.*, iv (1914), p. 189 ; Helbig, ii, p. 216, No. 1510.

<sup>7</sup> N.S., 1915, p. 76.

<sup>8</sup> Nauck, *Fragm. Trag. Gr.*, 2nd ed., fr. 339 (Hesychius, s.v. *ὑπόσκοπον χέρα*) ; with fr. 79 (Athenæus, xiv, p. 629 f.) ; cf. Hesychius, s.v. *σκάπνυμα* ; Photius, *Lex. s.v. σκάπνυμα* ; and Pollux, *Onom.*, iv, 103.

hand, ὥσπερ οἱ ἀποσκοποῦντες, was employed by satyr and Pans in a dance known as the σκοπός, or σκώπευμα.<sup>1</sup> Before them gambols a panther.

Signor Mengarelli has been able to prove that these groups are the product of a very limited number of moulds, probably three only, because the position of the feet and trunks is identical in the various groups. The arms and heads, however, were applied separately, thus rendering possible a great variety and apparent changes of attitude. In some cases the background between the figures was cut away, in others it was filled by the satyr's arm; the heads are bent forwards, backwards, or towards each other, but the trunks remain unaltered. V. Century.

*Colouring.*—Satyr: flesh, red; hair, eyes, brows and beard, black; equine ears, cream outside and red within, with black lines to denote hairs; animal's skin, brown. Mænad: hair, eyes and lids, black; chiton cream, with design and border black; red inner line round hem and along border of mantle. Base: white meander, the spaces filled with black above and red below.

## TYPE II

Falerii, "Temple of Mercury," Della Seta No. 12468 ss.<sup>2</sup>

Fragments from various groups of satyrs and mænads which constituted the antefixæ of the temple. The best preserved remains are parts of three bodies with the heads of five mænads and two satyrs. In one group the satyr laid his hand upon the mænad's right shoulder and drew her towards the right. She turns her head backwards and holds a large object which has been called a tympanon, but is more probably a platter, as everything carried by these figures is a utensil for a feast or sacrifice.

In the second group a satyr bends forwards or hastens to the left (only the upper part of the trunk is preserved), and holds in his arms a full wine-skin.

The third antefix shows a mænad hurrying to right, holding a bowl in her right hand. The satyr beside her (now destroyed) held a young wild boar head downwards. The bristling mane of the animal shows the depression in the small of the back characteristic of the Ionic cycle of art.

Further fragments are: (a) the body of a mænad from shoulder to waist; the satyr lays his hand upon her right shoulder and she carries a large flower. (b) Torso of satyr carrying a large wreath. (c) Fragment of satyr with a lion's skin dangling from his right shoulder. (d) Three arms and one hand of mænads. (e) Six pieces of mænads' drapery.

The mænads have long chitons with ornamental borders and designs,

<sup>1</sup> J.H.S., xiii (1892-3), pp. 315-8, fig. in text. Cf. the satyr in the same attitude on the wall-painting at Pompeii, P. Herrmann, *Denk. der Malerei des Altertums*, pl. 34, p. 45.

<sup>2</sup> Mengarelli, *Bull. Com.* 1911, p. 64; Petersen, *Arch. Anz.*, 1902, p. 51; Graillot, *Mélanges, d'arch. et. d'hist.*, 1896, p. 147; Helbig, ii, p. 337, No. 1779 e, f.

They wear diadems, but the hair of each is treated differently : one has her locks parted and waved back in soft strands ; another has horizontal waves finely crimped ; a third has a fringe of separate little locks lengthening over the ears ; the hair of a fourth is divided into two solid masses over her forehead ; whilst another has a most realistic treatment of strands combed loosely back. The eyes are painted on a slightly almond-shaped swelling between thick lids. The mouth has full lips which turn up very slightly at the outer angles, thus giving the effect of a smile. The so-called " head of Athena " is exactly the same in character as the other heads, and the headdress is too damaged to prove it is a helmet.

The satyrs' heads are extraordinarily realistic, with a bestial leer expressed by the half-open mouth with thick, fleshy lips. The wrinkled forehead is bald and crowned with a wreath of ivy-leaves pointing straight upwards. The large, pointed ears are set quite upright and far forward which gives a very alert air to the face, which is enhanced by the widely open eyes. The beard and moustache are in shaggy locks, worked with a tool. Every detail of these heads is rendered plastically, eyes, brows, hair, even the wrinkles, are in relief ; although the bodies were made in a mould, as may be seen by comparing the bodies of the mænads from groups one and three and fragment *a* which are identical, yet the heads and hands were modelled by hand and worked up with a tool.

*Colouring*.—Satyr : flesh, dark red ; eyes, brows, beard and moustache, black ; eyeballs and teeth, white. Mænad : flesh, cream ; hair, reddish brown ; eyes and brows, black ; eyeballs, white ; chiton of group one, red with meander in cream and black ; mænad of group three, chiton, cream, with a broad red line edged with black as a border. Boar : black, with red and black mane.

#### DIVISION VI—ANGUIPEDE DÆMON

Satricum, Della Seta No. 323.<sup>1</sup>

A nude man whose body from the hips is changed into two great entwined serpents who rear their heads on a level with his hips. His hair and beard are plastic with *mouche* and straight, single moustache. His nose is pointed, his eyes protruding. His enormous ears spread out fanwise like the fins of a fish, and behind his shoulders rise short, scaly wings. His arms are bent at the elbow and in each hand, held at the level of his hips, he grasps an object which has been interpreted as a fish or thunderbolt. The base is narrow. V. Century.

*Colouring*.—Hair, eyes, brows, black ; flesh, dark red ; base, white meander, the spaces filled with black above and red below.

<sup>1</sup> Mengarelli, *Atti del Congresso Internaz. di Scienze Storiche*, 1903, V. pp. 267 ff ; A. Reinach, *Bull. Mus. hist. de Mulhouse*, xxxvii (1913), p. 66, and note 1 ; Helbig, ii, p. 350, No. 1786 A.



## DIVISION VII—HARPIES

## TYPE I

Satricum, Della Seta No. 10233<sup>1</sup>; Vulci<sup>2</sup>; Falerii, Larger Temple, Della Seta Nos. 7291–7295.

The body as far as the waist is that of a woman, but the lower part is that of a bird. The face is oval, with thick features, a very round, full chin, prominent almond eyes and a mouth slightly curved. The parted hair is gathered back in a heavy mass and covered by a veil which hangs down the back. The juncture of the forms is masked by a short chiton with elbow sleeves. From the waist spring four wings, two curving upwards, two downwards. The bird's claws are drawn up against the body, leaving the fan-shaped tail as sole support. The position of the arms is not always alike; in the example from Satricum the arms are bent at the elbow and the hands turned palm downwards with fingers touching just above the claws in what is evidently a ritual gesture. Two specimens from Falerii have the arms bent at the elbows and raised (hands broken) as if they grasped the long curls like the harpy of the gold ornament found at Capennori (*N.S.*, 1893, p. 413, fig. 8): the other is identical with the Satricum antefix. The Vulci harpy, on the contrary, has only one pair of very large downward-curving wings which spring from the shoulders, and the arms, bent at the elbows, are extended, bat-like, against the wings. The base has a meander pattern. V. Century.

*Colouring*.—Hair, eyes, brows, and bird's claws, black; lips, chiton and veil, red; wings and body cream with red and black markings; base, white meander filled in the spaces with red above and black below.

## TYPE II

Uncertain provenance, Della Seta No. 18002.<sup>3</sup>

The harpy wears a short chiton to hide the juncture of the upper female body with the lower bird's body. A long curl hangs down over either breast. With each arm she clasps a youth, naked but for dark red boots, supporting them on her hips; with the bird's claws she grips a leg of each. They both hold the wrist which supports them with their outer hand, and with the other grasp her long curl. The heads of all three are broken. V. Century.

*Colouring*.—Hair, outline of nails, border of chiton, black; chiton, red; boots of youths, dark red; feathers indicated by imbrications outlined black with a red dash in the centre.

<sup>1</sup> Petersen, *Röm. Mitt.*, 1896, p. 177; Helbig, ii, p. 350, No. 1786 l.

<sup>2</sup> E. Babelon, *Cabinet des Médailles*, 1900, p. 246; *Bull. Inst.*, 1831, pp. 198, 216.

<sup>3</sup> A. Reinach, *Bull. Mus. hist. de Mulhouse*, xxxvii (1913), p. 67.

## DIVISION VIII—WINGED BEINGS

## TYPE I—"NIKÉ."

Uncertain provenance, Della Seta No. 25172 (K).<sup>1</sup> Broken: head and arms.

She proceeds to right, clad in a chiton with diplois which reaches only to just below the knees. On her feet are boots with long, pointed toes and recurved tops from which spring small wings, one pointing forwards, one backwards. A pair of wings curve outwards at the waist from below the diplois. This figure has been called a "gorgon" from analogy with other examples with winged boots; but the full folds and draping of the chiton suggest that this "Niké" may be a prototype of the *πότνια θηρών*, a suggestion further encouraged by the sixth-century relief from Sardes, where the goddess, with wings springing from her feet and waist, holds two lion cubs.<sup>2</sup> VI-V. Centuries.

*Colouring*.—Chiton, white, with red and black stripes and black border; boots and wings, red; end feathers, red, black, and white.

## TYPE II—MALE WINGED FIGURES

Uncertain provenance, Della Seta No. 25171 (K).

This antefix is so much damaged that it is difficult to discern details. He stands frontally and plays the syrinx. Great wings from the shoulders form a background. V. Century.

*Colouring*.—Traces of red on the face.

## DIVISION IX—CONVENTIONAL MOTIVES

## TYPE I—PALMETTES

Satricum, Della Seta Nos. 10217 ff; Lanuvium<sup>3</sup>; Spoleto<sup>4</sup>; Rome, Palatine.<sup>5</sup>

The antefix is encircled by a broad plain band within which is a reversed palmette in relief, from the base of which spring two narrow spiral bands. A chequer pattern adorns the base. VI-V. Centuries.

*Colouring*.—The ground is red, the palmette in cream; chequer pattern of red and black. The example from Spoleto was painted in yellow and red on a cream background.

## TYPE II—ROSETTES

Rome.

"In a drain near the Tabularium was found an antefix with a rosette, m. 0.16 in diameter."

<sup>1</sup> P. Ducati, *Röm. Mitt.*, 1912, p. 257, note 3; Furtwängler, *M.W.*, p. 253; Helbig, ii, p. 284, No. 1671.

<sup>4</sup> N.S., 1903, p. 196.

<sup>3</sup> G. Radet, *La Déesse Cybèle* (1909), pl. 1.

<sup>5</sup> N.S., 1907, p. 542, figs. 67, 68.

<sup>2</sup> N.S. 1891, p. 133.

<sup>6</sup> N.S., 1876, p. 138.

## AKROTERIA



# AKROTERIA

## INTRODUCTION

THE evidence as to the fictile decoration of ancient Italic temples is somewhat confused. The early writers, who considered terra-cotta revetments the natural adornment of a sanctuary, do not trouble to explain the exact position of every slab; consequently their vague allusions have given rise to errors and misconceptions among scholars who are unacquainted with the material and the fuller knowledge of the structure of an Italic temple acquired during recent years by means of scientific excavations.

It may be well first to examine the literary evidence upon the subject. Cato is reported by Livy (xxxiv. iv. 4) to have said: *Infesta, mihi credite, signa ab Syracusis illata sunt huic urbi; iam nimis multos audio Corinthi et Athenarum ornamenta laudantis mirantisque et antefixa fictilia deorum Romanorum ridentis*. Tatian (*Orat. ad Graec.* i) claims for Italy a priority over Greece in the art of making terra-cotta figures.

Pliny (*N.H.*, xxxv. 152) states<sup>1</sup>: "When Damaratos fled from that city [Corinth] to Etruria . . . he was accompanied by three potters, Eucheir, Diopos and Eugrammos who introduced the art of modelling into Italy." He adds (*N.H.*, xxxv. 154): "Most highly praised among modellers were Damophilos and Gorgasos; they were also painters, and united both arts in the decoration of the temple of Ceres at Rome near the Great Circus, placing on it a metrical inscription in Greek to say that on the right hand were the works of Damophilos, and on the left the works of Gorgasos. Varro tells us that in all the earlier temples decorations in the Etruscan style only were to be found and that, when this temple was restored, the ornamentation of the walls was cut out and framed and the statues that crowned the roof were dispersed."

<sup>1</sup> Jex-Blake and Sellers, *The Elder Pliny's Chapters on the History of Art* (London, 1896).

Vitruvius (III. iii. 5) confirms the account of the decoration: *Ornanturque signis fictilibus aut æreis inauratis earum fastigia, Tuscanico more, uti est ad Circum Maximum Cereris et Herculis Pompeiani, item Capitolii*. The temple of Ceres was vowed by Aulus Postumius in B.C. 493, and was destroyed by fire in B.C. 31.

Another passage from Pliny (*N.H.*, xxxv. 157) relates: "The art of modelling, again, according to Varro, was developed in Italy, and more especially in Etruria, and Tarquin the Elder summoned an artist called Vulca from Veii to make a statue of Jupiter for the Capitol. The statue was of clay and was therefore painted red; the four-horse chariots on the gables of the temple, which I have mentioned so often, were also of clay. Vulca further made the Hercules still known at Rome as 'the clay Hercules.'" (158), "Effigies of clay still exist in different places, while gable ornaments in clay are still to be seen even at Rome, as well as in provincial towns." This Hercules cannot be absolutely identified with the "Hercules fictilis" of Martial (xiv. 178).

Elsewhere (*N.H.*, xxxiii. 3) Pliny mentions, on the authority of Verrius Flaccus, that the statue of Jupiter used to be painted every year with minium, a statement borne out by Servius (*ad Ecl.* vi. 62; x. 27), and both Ovid (*Fast.* i. 202: *Inque Iovis dextra fictile fulmen erat*) and Juvenal (xi. 116: *Fictilis et nullo violatus Iupiter auro*) mention that it was of terra-cotta.

In *N.H.*, xxviii. 16 Pliny says: *Cum in fastigium eiusdem delubri præparatæ quadrigæ fictilis in fornace crevissent*, an omen which foretold the future greatness of Rome. The story is mentioned again by Pliny (*N.H.*, viii. 161), by Servius (*ad Æn.* vii. 188), by Festus (p. 274 M., pp. 340-42 L.), and also in greater detail by Plutarch (*Poplic.* xiii.), who describes the reluctance of the people of Veii to give up the chariots, and how they were eventually induced to do so by the sad omen of the death of the victorious charioteer thrown by his runaway horses by the Porta Ratumena. These fictile chariots were replaced in 296 B.C. by a *Iovem in culmine cum quadrigis*, apparently in bronze (Livy, x. xxiii. 12).

Cicero (*de Divin.*, i. x. 16) informs us, *cum Summanus in fastigio Iovis opt. max. qui tum erat fictilis e cælo ictus esset*; and also (i. xliii. 98), *cum in Capitolio ictus Centaurus e cælo est*.

A careful examination of these passages shows that Pliny does not actually state that Damophilos and Gorgasos made the akroteria

of the temple of Ceres, as Amelung implies,<sup>1</sup> or the terra-cotta revetments of the columns as reported by Walters.<sup>2</sup> The *crustæ parietum* were either paintings or slabs in low relief and the information that they were cut out and framed points to an earlier restoration, because such works would have been ruined by the smoke, if not actually calcined in the destruction of 31 B.C., and would not have been worth saving from the ruins.

The supposition that there was an earlier restoration is strengthened by the fact that Pliny cites Varro as his authority. Now Varro died at an advanced age, for Jerome (in *Eusebii Chronica*, ed. Schoene II., Berlin, 1866, p. 131) states that he was born in B.C. 116 (a. Abr. 1901), and under the year B.C. 27 (a. Abr. 1990) mentions his death, remarking, *M. Terentius Varro philosophus prope nonagenarius moritur*. Yet any work in which he alluded to the restoration of the temple cannot have been published earlier than B.C. 30 if it really referred to the destruction by fire in B.C. 31. The *de Re Rustica* was composed in his eightieth year according to the preface. The *Disciplinarum Libri IX*, a kind of encyclopædia of the *Artes Liberales*, in the opinion of Ritschl,<sup>3</sup> was one of his latest works, for Book VIII, which probably treated of Medicine, seems to have been composed in the eighty-third year of his age, B.C. 33 (Pliny, *N.H.*, xxix. 65). Unless, therefore, the mention occurred in Book IX, which possibly discussed Architecture, it appears more likely that the reference was in some previously published work, and described an earlier restoration, perhaps necessitated by minor dilapidations, but conducted in a methodical fashion, for the works of Damophilos and Gorgasos were carefully cut out, framed and inset into the walls of the new building. Certainly if the edifice was destroyed by fire the *fastigia* would have been the first to perish, owing to the collapse of the roof, whereas Pliny speaks of them, not as destroyed, but as dispersed, a likely consequence of a leisurely renovation.

Although Pliny tells us that Eucheir, Diopos and Eugrammos introduced the art of modelling into Italy, this cannot be taken to mean that they made large statues in high relief or in the round, for his statement is qualified by his later account of the prowess of Vulca from Veii. Tarquinius Priscus would have had no need to summon this artist if the workmen who had accompanied his

<sup>1</sup> Thieme-Becker, *Künstler Lexikon*, viii, p. 321: "Damophilos."

<sup>2</sup> *The Art of the Romans* (London, 1911), p. 7.

<sup>3</sup> Schanz, *Gesch. d. Röm. Lit.*, I, 2, 3rd ed., p. 438.

father were experts in the job, or had been able to train younger men to carry out the work.

The excavations at Syracuse and Gela have shown that, long before the flight of Damaratos to Italy, the art of fictile revetments flourished in Sicily. It is highly probable that artists, after touching at such points in Magna Græcia and Campania as Caulonia, Locri, Pæstum and Cumæ, all of them distinguished in recent years by important finds of architectonic terra-cottas, established themselves at Veii and other places in Etruria and there founded prosperous schools.

It is obvious from the various passages that the statue of Jupiter in the Capitol was a cult statue and the Hercules must also have been an *anathema* or detached figure within the temple precinct. The quadrigæ formed the lateral akroteria upon the roof and possibly the figure of Summanus embodied one central akroterion and the centaur the one at the other end of the temple. It is remarkable that, with the exception of Summanus, a subordinate divinity, none of the deities are represented on the roofs of temples in the earliest period. Neither is there an instance of a gorgon, a subject found at Corfu, Athens,<sup>1</sup> Syracuse,<sup>2</sup> Selinus,<sup>3</sup> Thermon,<sup>4</sup> etc. If Professor Frothingham is right,<sup>5</sup> and there is really a connection between the gorgon and the Great Mother, a connection to which many details of dress and attitude seem to point, this would account for the reluctance of the builders of these temples to place the gorgon upon the outside of the edifice.

There were considerable structural differences between the Greek and Italic temples. Recent excavations, whilst confirming the accuracy of Vitruvius' statements with regard to roofing and roof decoration, have shown that the Vitruvian ground-plan was a late development, and that, in the earliest examples, the length was greater than the breadth. Wiegand has given an admirable description of the construction of the Italic temple with a diagram which shows clearly how the beams were arranged in conformity with the description of Vitruvius.<sup>6</sup>

<sup>1</sup> Brunn-Bruckmann, *Denkmäler*, pl. 457; Schrader, *Arch. Marmorskulptur*, fig. 7.

<sup>2</sup> Orsi, *Mon. Ant. Lincei*, xxv (1919), cols. 614-22, pl. xvi.

<sup>3</sup> Gabrici, *Atti R. Accad. di Palermo*, Serie III, xi, pl. ii, 1.

<sup>4</sup> *Ant. Denkm.*, ii, pl. 52.

<sup>5</sup> *A.J.A.*, xv (1911), pp. 349-77.

<sup>6</sup> *Ny Carlsberg Cat.*, ii, pp. 1-18, fig. 3; Della Seta, *Mus. di. Villa Giulia* (Rome, 1918), pp. 121-40, gives a clear exposition of this difficult subject.



The walls were of sun-dried brick, the roof of wood, the shafts of the columns in wood or clay, and these have all perished, leaving only the *débris* of the fictile decoration to enable us to reconstruct the various parts. Of valuable assistance in this respect are the small terra-cotta models of temples,<sup>1</sup> of which the best example was found at Nemi.<sup>2</sup> These show what the fictile revetments had already demonstrated, that the wooden frame of the roof consisted of two slopes resting upon and overhanging the walls of the cella and leaving a triangular space both in front and rear. This triangular space, framed by the raking cornice, was partially filled by the ends of the column or ridge-pole, and the mutuli or side-beams, covered by fictile slabs in high relief and also by a line of antefixæ placed along the lower edge. The primitive temple was almost certainly prostyle, with two columns aræostyle.

The gutter-pipes may be compared with those found at Larisa in Æolis,<sup>3</sup> Ak-Alan in Pontus,<sup>4</sup> and the temple of Athena Cranaia Elateia<sup>5</sup>; they are more evolved than those found at the early temple on Ortygia at Syracuse,<sup>6</sup> and are not a common feature of temples in this region. More frequent was a kymation moulding with a hanging fringe-like border which served to carry off the rain-water, as at Satricum.<sup>7</sup>

The greatest problem is the exact position of the single slabs which seem complete in themselves; perhaps they were set above the door after the fashion of the Gordion reliefs<sup>8</sup> which also have a border at the top and bottom and none at the sides. Originating as a single slab or picture, these reliefs seem to have developed into a frieze which ran along the front wall of the cella high up above the door and followed the contour of the *antæ*. The subject chosen usually seems to have been a warlike one, an armed rider, or a battle of Greeks and Persians.

<sup>1</sup> Milani, *Mus. Arch. di Firenze*, pl. cviii.; Rosarno Medma, *N.S.*, 1913, *suppl.*, p. 69, figs. 75 f.

<sup>2</sup> Rizzo, *Bull. Com.*, 1910, pp. 281-321; pl. xii; 1911, pp. 23-61.

<sup>3</sup> L. Kjellberg, *Uppsala Universitets Arsskrift*, 1903, pp. 90 ff; H. Koch, *Röm. Mitt.*, xxx (1915), p. 7.

<sup>4</sup> Macridy-Bey, *Mitth. Vorderasi. Ges.*, 12 Jgg., 1907, heft 4, p. 7, pls. xi, xii.

<sup>5</sup> Pierre Paris, *B.C.H.*, xi (1887), p. 54.

<sup>6</sup> Orsi, *Mon. Ant. Lincei*, xxv. (1919), pls. xx-xxii, fig. 228.

<sup>7</sup> Della Seta No. 10151; Helbig, ii, p. 354, No. 1786 w.

<sup>8</sup> G. A. Körte, *Jahrb. d. Inst., Ergänzungsheft*, v (1904), pp. 160, 168, figs. 145, 146.

## TYPE I—" GRIFFINS AND BIRDS "

(i) Satricum, Della Seta No. 10191.<sup>1</sup>

Fragments of the underpart of the body and breasts of a griffin or sphinx with palmate wings. The fragments are too damaged to be reconstructed, but they belong together and formed part of one of the lateral akroteria of the temple. VI.-V. Centuries.

*Colouring*.—Body, cream; wings, colour almost disappeared, but the end-feathers were apparently painted red and black.

(ii) Satricum, Della Seta No. 10236.

Fragments of recurved wings with the feathers rendered plastically. Part of an akroterion. VI.-V. Centuries.

*Colouring*.—Feathers, red and blue.

(iii) Straticum, Della Seta No. 10239.

Fragments of the wings of a griffin or sphinx which formed the akroterion. The feathers are painted only, not moulded. VI.-V. Centuries.

*Colouring*.—The end-feathers are red and blue alternately.

(iv) Falerii; Larger Temple, Della Seta No. 7264.<sup>2</sup>

The headless body of a griffin with forelegs extended. The feathers on the body are rendered by imbrications pointing upwards, whilst those on the wings point outward. It is much mutilated, but once composed the lateral akroterion of the temple. Beginning of the V. Century.

*Colouring*.—the forelegs are cream; the imbrications representing short feathers are dark red with a light red outline; the ground of the end feathers is cream with a broad black stripe alternating with a thin red line.

(v) Falerii; Larger Temple, Della Seta No. 7256.<sup>3</sup>

This apparently forms part of the previous number. Two slabs of the kymation of a temple. These slabs consist of three elements: (a) an upper

<sup>1</sup> Rizzo, *Bull. Com.*, 1911, p. 53, note 1; Helbig, ii, p. 351.

<sup>2</sup> Helbig, ii, p. 340, No. 1780 o.

<sup>3</sup> Helbig, ii, p. 340, No. 1780 a.

band of fluting which curves outward at the upper edge, divided from the plain band below by a small fillet painted with diagonal lines : (b) the medial fascia is decorated with a painted guilloche pattern ; (c) a torus painted with scale pattern. These slabs composed the angle of the kymation, and overlapping them are plastic wings which belonged to a griffin forming the lateral akroterion. VI.-V. Centuries.

*Colouring.*—Fluting, cream ground with dividing lines in black and broad middle lines in red and black alternately ; guilloche in red and black.

(vi) Falerii ; Vignola, sporadic finds.

Fragments of akroterion with the right shoulder and part of the wing of a griffin. The feathers are rendered plastically. Fragments of the paws. This griffin was on a larger scale than (iv). VI.-V. Centuries.

*Colouring.*—No traces left.

(vii) Rome, Palatine, at the top of the " Steps of Cacus." <sup>1</sup>

Fragment of a wing, modelled on both sides, which belonged to a griffin or winged creature forming the akroterion of a building. VI. Century.

*Colouring.*—Cream ground ; feathers with traces of red and black.

(viii) Rome ; under the Church of S. Francesco di Paolo, Via dei Serpenti. <sup>2</sup>

Fragment of a semicircular, slightly concave background or shell upon which are the feet of a griffin or bird, the akroterion of a temple. V.-IV. Centuries.

*Colouring.*—The claws are reddish brown ; the ground of the shell is cream ; a fillet separates the main field from the concave border which is decorated with enclosed palmettes in black, the second and fourth leaves painted red ; the stems are black, linked by a red band. The edge of the border is red and beyond it project a series of scallops, each one detached from its neighbours and outlined alternately red and black.

(ix) Veii.

Fragment of the wing of a griffin or bird forming the akroterion. The long end-feathers are treated almost realistically and overlap at the ends. VI. Century.

*Colouring.*—Ground, cream with a chequer pattern in brownish black ; end-feathers, brownish black.

(x) Velitræ. <sup>3</sup>

Mutilated fragment of the forequarters of a griffin or sphinx, one of the lateral akroteria from the archaic temple under Sta. Maria delle Stimmata. It has been described as a horse, but the curious semicircular

<sup>1</sup> N.S., 1907, pp. 273, 542, fig. 69 ; J.R.S., iv (1914), p. 184.

<sup>2</sup> Bull. Com., 1896, p. 190, pls. xii-xiii, 2 ; N.S., 1896, p. 326 ; J.R.S., iv (1914), p. 190.

<sup>3</sup> N.S., 1915, p. 75, fig. 1.

markings on the flanks apparently denote wings, and the four fragments mentioned as the horse's tail resemble the calyx or bud of a flower, but might conceivably be the pointed tail of a griffin. To this belong fragments of a left wing; the feathers are indicated in relief. The clay is greyish yellow. Height, m.  $0.43 \times 0.28$ . VI.-V. Centuries.

*Colouring*.—Cream slip with semicircular markings in cream and black. The "tail" is coloured red and black on cream ground. Wing, cream slip; colour now vanished.

(xi) Falerii; "Temple of Mercury," Della Seta No. 12466.<sup>1</sup>

Fragments of a lateral akroterion with the body of a bird or harpy (now headless). The bird has apparently just alighted upon the projecting angle of the kymation, for its feet are drawn up under it and its wings are still raised and not yet folded against the body. V. Century.

*Colouring*.—The body is cream; the feathers are rendered by small imbrications which all point towards the tail and are outlined black with a red dot in the middle. The wing feathers are also imbrications, outlined alternately red with a black line in the centre and black with a red line. The base is cream with a black line at each outer edge and a red line in the middle.

#### TYPE II—"HORSES"

(i) Caere.<sup>2</sup>

The head and forequarters of a winged horse which formed the right lateral akroterion of a temple. The head is delicately modelled, with sensitive nostrils and half-open mouth showing the teeth. The horse appears about to spring over the thick torus of the kymation cornice; the forelegs, which protruded, are broken but the recurved wings stretched back against the end slab. The height of the horse is m.  $0.365$  of the whole fragment, m.  $0.470$ . V. Century.

*Colouring*.—The head and neck are cream, the mane, red; the little feathers of the wings are indicated by imbrications in red outlined with cream; the long end-feathers are in two rows, the inner row black and cream alternately, the outer row, cream and red. The torus is decorated with large imbrications designed lengthwise, black outlined with a double cream border.

(ii) "Statonia" (Pitigliano).<sup>3</sup>

A small lateral akroterion ending in a horse's head. The base is roughly modelled to resemble the horse's chest and shoulders. The work is some-

<sup>1</sup> Helbig, ii, p. 337, No. 1779 d.

<sup>2</sup> Mus. Gregoriano; Helbig, i, p. 276, No. 437; Dennis, 3rd ed., *Cities and Cemeteries of Etruria*, ii, p. 460.

<sup>3</sup> N.S., 1898, p. 436, fig. 4; *Class. Review*, xiii (1899), p. 329.

what coarse; the mouth is closed, the neck thick. Height, m. 0.225 × 0.15. VI.-V. Centuries. It should be compared with the youth on horseback, the central akroterion of the temple of Camerina in Sicily.<sup>1</sup>

*Colouring*.—A cream slip; all traces of colour have disappeared.

(iii) Rome, Palatine.<sup>2</sup>

Found at the bottom of a well at the top of the "Steps of Cacus," part of the hindleg of a horse in full relief which apparently formed the akroterion of a small temple. It is well modelled and the muscles are indicated by fine incised lines as in vase-painting. Height, m. 0.18. Part of the tail with the *puntello* which attached it to the hindleg. Length, m. 0.10. VI.-V. Centuries.

*Colouring*.—Leg, cream; tail, red with fine hairs indicated by incised lines.

(iv) Etruria.<sup>3</sup>

"Horse springing to right. Fine Italic work."

TYPE III—"SEA MONSTERS"

(i) Orvieto, Opera del Duomo.

A lateral akroterion consisting of a sea-monster who rears himself in an attitude of hostile attention. V. Century.

*Colouring*.—The ground is very dark blue; the monster's body is cream; fins and crest, red.

(ii) Orvieto.<sup>4</sup>

Under the Palazzo Gualtieri were found the remains of a temple which faced west on to the street. Among the *débris* of the terra-cotta revetment a slab was discovered, almost whole, finely modelled in low relief. It represented Glaucus, whose legs ended in a fish's tail; in his right hand he brandishes a rudder. Two dolphins glide by his side and the base depicts the waves of the sea. V. Century.

(iii) Orvieto.<sup>5</sup>

There are indications that another temple stood at the highest point of the city where the Church of S. Francesco now stands. Here a slab was found which shows Glaucus with his fish's tail, reclining and clutching a dolphin in his right hand. Below is a rich palmette motive. V. Century.

*Colouring*.—Flesh, red; beard and tail, black; dolphin, black; ground, dark blue.

<sup>1</sup> *Boll. d'Arte*, i (1907), fasc. iii, p. 7, fig. 1.

<sup>2</sup> *N.S.*, 1907, p. 539, figs. 59 and 60; *J.R.S.*, iv (1914), p. 184.

<sup>3</sup> Christ, *Antiquarium, München* (1901), p. 20, No. 907.

<sup>4</sup> *Ann. Inst.*, liii (1881), p. 53.

<sup>5</sup> *Ibid.*, p. 54.

(iv) Orvieto.<sup>1</sup>

A mutilated fragment showing the bearded heads of a three-headed dæmon. The faces are pressed so closely one against another that only the left cheek of each is visible. The hair grows far back on the forehead, and is treated as a solid mass. The brows stand out in a sharp ridge above the eyes which are represented by an almond-shaped swelling between thickly outlined lids. All three mouths are open, but no teeth are visible. The beard of each head stuck out in a sharp point. The left ear of the nearest head only is rendered, set very far back and rather schematically modelled.

The three-bodied dæmon in porous stone of the old Athena temple consists of three separate entities united at the waist, whereas this monster had but one body to support his three heads. The expression, too, is much more stereotyped, and does not reveal that individuality displayed by the Greek example. Height, m. 0.175 × 0.225. V. Century.

*Colouring.*—Traces of light flesh tint (slip ?) on the two nearer faces ; on the last face the flesh is dark red.

## TYPE IV—GROUPS. "EOS AND KEPHALOS"

(i) Caere.<sup>2</sup>

This group, owing to its large dimensions, height, m. 0.98, and also to its shape, must have formed the central akroterion of a large temple. Eos is represented as hastening over the waves which are rendered by inward curving spirals in relief rising from a half-moon shaped base.

Eos is clad in a mantle with long ends weighted down by acorns at the corners and a chiton with many folds, the lower part painted only upon the background. She is adorned with a diadem, large disc-earrings and a bracelet on either arm. Her feet are exceedingly long and slender and from each ankle spring a pair of wings, whilst another large pair extend straight out from her shoulders. Her hair is parted and waved in parallel grooves, and four long pearl-locks are brought forward over each shoulder. Her eyes are painted circles between thick, almond-shaped lids, but they are correctly placed and the eyebrows are not unduly arched. Her mouth is straight with full lips, but the abrupt rise of the cheeks at the corners of the mouth gives the effect of a smile. In her arms she carries the naked body of the young boy, Kephalos, who puts both arms round her neck. His features are the plump, soft lineaments of a child, and this is one of the earliest examples of a figure with really childish traits, instead of being

<sup>1</sup> *Berlin Terrak. Kat.*, Nos. 7531, 7535, 7537.

<sup>2</sup> *A.Z.*, xxvii (1871), p. 123 ; 1882, pp. 351-3, pl. 15, fig. 16 ; Martha, *L'Art Étrusque*, p. 323, fig. 220 ; Furtwängler, *M.W.*, p. 250 ; Walters, *Hist. of Anc. Pottery*, ii, p. 317 ; Milani, *Mus Ital.*, i, p. 93, note 4 ; Rizzo, *Bull. Com.*, xxxix (1911), p. 27 ; A. Sorrentino, " Il Mito di Eos e Kephalos " in *Mem. Accad. Arch. Napoli*, iii (1918), pp. 23.

represented merely as a diminutive grown-up person. His hair grows thickly over his head in close strands, very slightly waved.

The group is admirably composed and is a triumph of technique, for the figures are portrayed in very few planes and yet give an impression of lively movement. Pausanias (1. iii. 1) mentions that one of the akroteria of the *στοὰ βασιλῆος* was composed of a terra-cotta group of Eos and Kephalos, and there the subject must have been rendered in much the same manner as in this akroterion from Caere.

The support behind consists of a plain slab set at right angles in the centre of the main slab and decreasing in width as it nears the top. It is painted with a design of recurring and decreasing spirals, a leaf filling the space between each spiral and the stem.

*Colouring*.—Eos: hair, brownish black; chiton, cream with a dark border; earrings and diadem, dark red with designs in cream and black. Kephalos: flesh, red; hair, brows and eyes, black. The ground is blue. The spirals on the support behind are in red and black on a cream ground.

#### "ATHENA AND HERAKLES"

##### (ii) Caere.<sup>1</sup>

The akroterion of a small temple. The bearded hero is seated facing left; holding his club in his left hand and a phiale in his outstretched right. A himation is draped over his left shoulder and round his lower limbs. Part of the lion's skin hangs over his seat. Before him stands Athena, who lays her left hand on his shoulder and with her right replenishes his bowl from the *cœnochrœ* she carries. She wears a long chiton, a mantle-like *ægis* with a gorgoneion and a helmet. Her feet are bare. The base of the group is decorated with a meander pattern. The heads are modern and there are numerous other restorations. The work is rather coarse, of badly purified clay covered with a heavy slip. Height, m. 0.52. V. Century.

*Colouring*.—Athena: flesh and chiton, cream; border of chiton and *ægis*, red. Herakles: flesh, dark red; himation, cream with a border of black meander.

#### TYPE V—"WARRIORS"

##### (i) Falerii; "Temple of Mercury"; Della Seta No. 12463.<sup>2</sup>

The central akroterion of the temple found in the locality called "Sassi-Caduti." Within a broad curving border which must have formed

<sup>1</sup> Louvre; Martha, *L'Art Étr.*, p. 324, fig. 221; E. Pottier, *Les Statuettes de terre cuite* (1890), pp. 218 f.; *Bull. Inst.*, 1869, p. 134; Roscher, *Lexikon*, i, p. 2216.

<sup>2</sup> Della Seta, *Religione ed Arte Figurata*, p. 173, fig. 129; Rizzo, *Bull. Com.*, 1910, pl. xiii; 1911, pp. 27-35; Mengarelli, *Bull. Com.*, 1911, p. 64; Hauser, *Oesterr. Jahresh.*, 1906, p. 116; Petersen, *Arch. Anz.*, 1902, p. 51; Savignoni, *Röm. Mitt.*, 1906, p. 77, note 1; Mrs. Strong, *J.R.S.*, iv (1914), fig. 21.

double volutes like the central akroterion of the Athena temple on the Acropolis<sup>1</sup> is a group entirely modelled by hand and touched up with a tool. It consists of two warriors in mortal combat. The one on the left has been forced on to his left knee and awaits the final blow of his adversary who has got within his guard. He is bearded and his lips are parted by the effort he has made. He wears a crested helmet, a very full, short chiton almost covered by a cuirass, thigh-pieces and greaves, and carries a round shield and a short curved sword. E. Saglio (*Dict. des Antiq.* iii. pp. 305-307), has shown that this type of *θώραξ* was first found in Ionia and thence introduced to Western Greece about the middle of the VI. Century. Rizzo (*Bull. Com.* 1911, pp. 32-35) has fully discussed the armour and weapons, which are a mine of information for the war panoply of the period. The best parallel to the curved sword is on a *στήλη* from Iconium in Lycaonia.<sup>2</sup>

His adversary, whose lower limbs only are preserved, was attired in like manner and hastens forward eagerly to strike the fatal blow. The figures are well modelled and have an extraordinarily animated appearance. The lower outer edge of the border is decorated with wave pattern projections. The plain surface of the reverse is painted with a rough sketch of the scene depicted in relief upon the obverse.

There are also fragments of a left arm, a crest and parts of two shields, the first decorated with a leaf-pattern in red and cream, the second with whirligigs in red and black. The first mentioned fragments may have formed part of the victorious warrior; the second shield probably belonged to a group forming the lateral akroterion. VI-V. Centuries.

*Colouring.*—Flesh, dark red; hair and beard, black; helmet, red with a cream crest with a red border; chiton, red with a cream border edged with black at the lower hem; cuirass, cream with details, such as the strings to fasten the shoulder-pieces, in red and black; *πτέρυγες*, cream outlined with black and red alternately; thigh-pieces and greaves, red with a cream border. The victor has a red chiton with a wide cream border. Interior of the shield, red with a cream border. The wave pattern below the cream border is black outlined with cream.

## (ii) Rome, Esquiline.<sup>3</sup>

The mutilated torso of a wounded Amazon from shoulders to waist. She wears a chiton and cuirass with shoulder-pieces (*ἐπωμίδες*), which

<sup>1</sup> Hans Schrader, *Archaische Marmor-Skulptur* (Graz, 1909), pp. 5-9, fig. 7.

<sup>2</sup> G. Perrot, *Hist. de l'art*, iv, p. 741, fig. 359.

<sup>3</sup> *Bull. Com.*, 1875, p. 54; Rizzo, *Bull. Com.*, 1911, p. 34; Daremberg et Saglio, *Dict. des antiq.*, iii, 2, pp. 1302-5, s.v. "Lorica"; Deonna, *Statues de terre cuite dans l'antiquité*, p. 103, fig. 3; Petersen, *Röm. Mitt.*, 1896, p. 179; Graillot, *Mélanges d'arch. et d'hist.*, xvi (1896), p. 162, note 6; Milani, *Mus. Ital.*, i, p. 93, note 8; Wiegand, *Ny Carlsberg Cat.*, ii, p. 19; *J.R.S.*, iv (1914), p. 186, fig. 25.



come low down over the breast and are fastened by little cords which are threaded through a buckle at the flap of the shoulder-pieces, and then through a couple of rings attached to the cuirass above the waist. Over the shoulders hangs a rider's cloak which fills the space between the body and the extended left arm. Below the left breast is a wound from which the blood flows down in streams. Height, m. 0·21 × 0·37. End of VI. Century.

Belonging to this torso is the fragment of a leg from knee to ankle, partially covered by a greave ; the calf is very full and the ankle slender. Height, m. 0·23. The figure was made of fine, well-worked clay ; the modelling is excellent.

*Colouring*.—Flesh, cream ; the black chiton has a red border edged red and black band ; the cuirass is cream, each separate piece outlined in red ; the upper edge (visible under the left arm) is decorated with small eight-pointed stars in black and red ; around the waist runs a red meander. The shoulder-pieces are in two parts, the upper, square portion adorned with a large black star and separated by a line of black squares from the lower, rounded part, which has a black field bordered with red and black. These *ἐπώμides*, with their decoration, resemble those depicted on the stele of Aristion, the work of Aristokles.<sup>1</sup> The fastening cords are red ; the cloak is cream outside, lined with red, and ornamented with an elaborate design of chequers in red and black. The greaves are brownish yellow with a red border.

### (iii) Caere.<sup>2</sup>

A warrior on horseback. The warrior, fully armed, bestrides one horse and leads another. He has a helmet surmounted by a high crest. Beneath the helmet one little spiral curl escapes on to his forehead ; he has a smooth beard and a flowing moustache. His eyebrows are very arched above almond-shaped eyes between heavily outlined lids ; his lips are closed. He wears a chiton and cuirass with fringed tabs over the shoulders and a cloak hangs over his left shoulder, passes across the back, under the right arm, and then the end is thrown over the left shoulder, thus leaving only the right side of the chest and back uncovered. He has greaves and apparently, soft boots with pointed toes. His right arm is bent and he probably held a couple of spears in his closed fist. His left hand, which held the reins, is broken. The horse-trappings are ornamented with concave discs, but there seems to have been no saddle cloth.

From the proportions of this figure and the quality of the clay it appears to have belonged to the series of warriors which decorated the kymation.

<sup>1</sup> Conze, *Attische Grabreliefs*, pl. ii, 1 ; Brunn-Bruckmann, *Denkmäler*, No. 41 a.

<sup>2</sup> *Ny Carlsberg Cat.*, ii, p. 21, pl. 172.

In that case this group must have formed the left lateral akroterion and there must have been a companion piece to balance it on the right. Restorations: a large part of the helmet and crest; the trunk to the hips, with the exception of the right arm; the horses' legs except the hoofs; the tail of one horse; the support behind. Height, about m. 0.715. VI.-V. Centuries.

*Colouring.*—The mounted horse is black with a red mane and tail; the led animal is cream. The warrior has dark red flesh, black eyes, outline of lids, hair, beard and moustache; cream helmet, crest outlined red and black; red chiton; cream cuirass; cream mantle lined with red and with a broad red border; cream greaves and red boots.

(iv) Caere.<sup>1</sup>

Figures of warriors who crowned the raking cornice of a pediment. The increasing size of the figures which culminated in the central one, m. 0.60 in height, shows that they were placed in such a way that the largest formed the central akroterion of the edifice. This arrangement is very unusual, but at a later period the temple of Luni was adorned in similar fashion.<sup>2</sup> The disposition of the figures in the Ny Carlsberg Museum is arbitrary save for the central one. Besides these nine warriors there are five heads in Berlin and others may have been lost.

These warriors all wear the same type of armour, although the details are varied, but it is a curious fact that no weapons have been preserved; there also seems to be no trace of the shields so prominent in the groups from Falerii, Satricum and Signia. All the warriors have dark red flesh and flowing beards and moustaches which leave the lips uncovered.

First warrior on the left. Height, about m. 0.25. He falls backward, wounded in the neck, where a small hole is visible; there is also another hole or wound on the helmet. He is evidently dying, for he rolls up his eyes so that only the whites show, his lips are drawn back in a last spasm, his right arm hangs limply and he sinks upon his bent right knee. This head displays even greater realism than the celebrated head of the dying warrior from Satricum. He wears a helmet surmounted by a crest-holder and a chiton covered by a cuirass. Broken: left arm and leg, right wrist, right foot; the head has been broken, but belongs.

*Colouring.*—Flesh, dark red; helmet, cream with black cheek-pieces; chiton, reddish brown; cuirass, cream with a belt of small, black, dot-filled squares.

No. 2. Height, about m. 0.27. He stands almost in profile, looking towards the central figure. Broken: both arms, left leg at the thigh.

<sup>1</sup> *Ny Carlsberg Cat.*, ii, pl. 19, pl. 170.

<sup>2</sup> Milani, *Mus. Ital.*, i (1884), p. 89-112, pls. 3-7; *Mus. Arch. di Firenze*, pl. c.

The head does not belong to the body, for there are traces of red hair on the back, whilst the hair on the head is black.

*Colouring.*—Helmet and cuirass, cream; chiton, reddish brown with a black border.

No. 3. Height, about m. 0.355. He also looks towards the centre. Broken: both arms, left leg, right leg above the knee; the head has been broken, but belongs.

*Colouring.*—Hair and beard, reddish brown; helmet, cream; chiton, reddish brown; cuirass, cream with a belt of black squares filled with large red dots.

No. 4. Height, about m. 0.25. His right arm is raised and sharply bent at the elbow in the act of striking. He wears a helmet and cuirass with large shoulder-pieces. The figure is broken at the hips, and the left arm is broken at the shoulder, the right at the wrist.

*Colouring.*—Helmet, cream; cuirass, cream with a belt consisting of red diamonds filled with black dots and enclosed between red lines; on the tabs is a swastika in red and black.

No. 5. The central figure, height, m. 0.60.<sup>1</sup> He is presented frontally to the waist, but his legs are in profile to right. He is bearded and two long curls hang over either shoulder, one reaching almost to the waist. He wears a crested helmet with an elaborate decoration of two spirals over the forehead and two large spirals before the ears, like *παργυαλίδες*; this Hauser<sup>2</sup> considers the "tettix," a tuft of hair which constituted the warrior's scalp-lock, and was covered by a gold ornament to protect it from the enemy. His cuirass has long *ἐπωμίδες* fastened by cords to a ring on the corselet, *πτέρυγες* without a fringe and greaves furnished with a pad to protect the ankles; his feet are bare. The sleeve of his chiton is visible on his right shoulder. His right arm is raised and bent at the elbow as if he held a sword, but the forearm is broken; the left arm is broken from the shoulder. The head has been broken, but belongs.

*Colouring.*—Hair, beard, eyes and brows, black; eyeballs, white; chiton, black bordered with cream; helmet, black with a cream crest edged with red; cuirass, cream outlined with black and with a broad belt round the waist of black squares filled with red dots; greaves, cream with a black pattern; pads, black. The ground of the slab is black.

No. 6. Height, about m. 0.34. He steps towards the centre, his back turned towards the spectator. His long hair ripples down his back almost to his waist. Broken: left leg at the ankle, right leg at the thigh. The head has been broken, but belongs.

*Colouring.*—Hair, reddish brown; helmet, cream with a black crest

<sup>1</sup> *Ny Carlsberg Cat.*, ii, pl. 171; *Castellani Cat. de Vente* (1884), No. 488.

<sup>2</sup> *Oesterr. Jahresh.*, 1906, pp. 114-26, figs. 41 and 42.

edged with red ; chiton, reddish brown ; cuirass, cream patterned with black ; greaves, cream.

No. 7. Height, m. 0·26. He leans forward and raises his left leg extremely high, as if it rested upon some projection ; his right arm is raised. Broken : left arm at the shoulder, right just below the shoulder ; left leg at the calf, right at the thigh.

*Colouring*.—Hair and beard, reddish brown ; helmet, cream ; chiton, red with a white border ; cuirass, cream with a belt of chequer pattern in black ; greaves, cream.

No. 8. Height, of head m. 0·10 ; of the rest of the body, m. 0·13. It is not certain if these fragments belong together. He steps forward with the left foot advanced. Only the torso is preserved.

*Colouring*.—Chiton, red with a white border ; cuirass, cream with a belt of black dot-filled squares.

No. 9. Height, m. 0·20. He sinks down in a heap with his head bowed. Broken : both arms ; left leg, right leg at the knee.

*Colouring*.—Beard, reddish brown ; helmet, cream with black nose and cheek pieces ; chiton, red with a border of white dots ; cuirass, cream.

In the Antiquarium, Berlin, are other fragments belonging to this series and illustrated by Wiegand.<sup>1</sup>

(a) Head turned to the left. Height, m. 0·115 ; well worked on both sides. He wears a helmet with a crest set in a holder elaborately decorated with squares filled with dots. Hair, red. Wiegand, fig. 6.

(b) Head and torso turned left because the right half of the head is unfinished. The appearance of the trunk suggests that he was overthrown. His cuirass has very long *ἐπωμίδες* with square ends fastened by cords to a ring above the belt, which is ornamented with black squares filled with red dots, a design repeated on the upper part of the *ἐπωμίδες*. Wiegand, fig. 7.

(c) Head turned three-quarters to left. Height, m. 0·8. He wears a helmet with a wide, low ridge, on either side of which arose the double crest. Wiegand, fig. 8.

*Colouring*.—Hair and helmet, red ; the cartilage of the ear shows a black line inside.

(d) Fragment of head turned to left. Height, m. 0·10. His helmet has a long, stiff crest. Wiegand, fig. 9.

(e) Fragment of a head turned right covered with a lion's skin. Height, m. 0·29. Wiegand, fig. 10.

(f) Head full face. Height, m. 0·095. Broken : chin and neck.

There are, besides these, a torso, two thighs, one leg with greaves, one left and one right foot.

<sup>1</sup> *Ny Carlsberg Cat.*, ii, p. 20 a-m, figs. 6-10 ; *Berlin Inv. T.C.*, bb. 81.

(v) Velitræ.<sup>1</sup>

Fragment of a human leg from the middle of the thigh to half-way below the knee. A short chiton with many folds partly covers the thigh. Possibly it was part of the central akroterion.

*Colouring.*—Flesh, dark red; chiton, cream with a black border.

TYPE VI—"PALMETTES"

(i) Satricum, Della Seta No. 10188.<sup>2</sup>

Fragments of a great pierced palmette which formed the akroterion of the sixth-century temple. The leaves of the palmette rise from a calyx flanked by two volutes with palmettes and leaves.

*Colouring.*—Cream ground, details in red and black.

(ii) Rome, Via di Monte Tarpeo.<sup>3</sup>

Part of the early decoration of the temple of Jupiter Optimus Maximus. The left side of a palmette modelled in relief. On the reverse side the surface is plain and the motive of the decoration in relief on the opposite side is repeated in the same colours.

TYPE VII—"UNCERTAIN MOTIVE"

(i) Rome, Palatine.<sup>4</sup>

A fragment found at the top of the "Steps of Cacus," from the revetment of a temple. It was found with the fragments of the horse, Types II, iii; but it seems later than the horse in treatment, although it is so broken and shapeless that it is difficult to define.

KYMATION MOULDING

(i) Caere.<sup>5</sup>

The head of a ram with curly horns which formed the protruding angle of the kymation. It should be compared with the ram's head, the end of a marble kymation found at Eleusis and now in the National Museum, Athens, which has been dated in the VI. Century.<sup>6</sup> Yet this head from Caere is even better modelled, the hair is no longer rendered by regular rows of tight curls and the masterly modelling produces an effect of the utmost realism. The head projected at least m. 0.24 beyond the roof, because for

<sup>1</sup> Apparently this is referred to in *N.S.*, 1915, p. 75, as "human arm (m. 0.23 by 0.7) with sleeve reaching almost to mid-arm, painted white with a double black border."

<sup>2</sup> Helbig, ii, p. 354, No. 1786 x.

<sup>3</sup> *Bull. Com.*, 1896, pls. xii-xiii, 4, pp. 119, 189; *N.S.*, 1896, p. 186; *J.R.S.*, iv (1914), p. 183.

<sup>4</sup> *N.S.*, 1907, p. 539, fig. 61; *J.R.S.*, iv (1914), p. 184.

<sup>5</sup> *Ny Carlsberg Cat.*, ii, p. 22, pl. 174, 1; Fenger, *Le Temple Etrusco-Latin*, fig. 47.

<sup>6</sup> Winnefeld, 59ies, *Berliner Winckelmannsfestprogramm* (1899), p. 19, pl. 1.

the whole of that extent there are traces of circles painted red and black. The clay is light with black particles. Height, m.  $0.14 \times 0.34$ . V. Century.

*Colouring*.—Traces of red on the crown of the head, faint traces of red and black beneath.

(ii) Veii, Museo Villa Giulia.

A ram's head decorating the angle of the kymation, beautifully modelled in naturalistic fashion. VI.–V. Centuries.

*Colouring*.—Cream slip.

#### GUTTER-PIPES

(i) "Statonia" (Pitigliano).<sup>1</sup>

The kymation of the long side of a temple consisting of two elements : (a) fluting which curves outward ; (b) fascia on which were set at intervals lions' masks with gaping jaws. Some of them were pierced to carry off the rain-water, whilst every alternate one was purely ornamental. Height, m.  $0.155$ . VI.–V. Centuries.

(ii) Velitræ.<sup>2</sup>

Fragments of kymation from the temple under Sta. Maria delle Stimmata. It consists of three elements : (a) narrow fluting ; (b) fascia (painted with guilloche pattern ?) ; (c) covering almost the whole extent from top to bottom are lions' masks set at regular intervals to serve as spouts for the discharge of water from the roof. To some of these slabs still adhere, set at right angles to the kymation, a plain slab decorated only with a pattern of spirals linking palmettes and lotus-flowers. These painted slabs ceiled the roof formed by the overhanging eaves, and should be compared with those found at Satricum. Early V. Century.

*Colouring*.—Clay, greyish yellow covered by a cream slip. All colour has disappeared. The roof slab has a cream design on a red ground.

#### COLUMN

(i) Satricum, Della Seta No. 10054.<sup>3</sup>

The right half of a slab, square in section at the bottom and triangular at the top with an angle of seventeen degrees. This slab is extremely important, as it gives the exact dimensions of the column, from which the angle of the pediment can be ascertained. It is bordered at the sides by a convex band which decreases in relief towards the top until it merges into

<sup>1</sup> *N.S.*, 1898, p. 435, fig. 3.

<sup>2</sup> *N.S.*, 1915, p. 76, figs. 4, 5.

<sup>3</sup> Rizzo, *Bull. Com.* (1911), pp. 48–52, figs. 11, 13 ; *J.R.S.*, iv (1914), p. 171, pl. 19 ; Petersen, *Röm. Mitt.*, 1896, p. 180 ; Helbig, ii, p. 352, No. 1786 n.

the plane of the slab which was fastened to the wooden beam beneath by nails, the holes for which are still visible.

The subject represented was a monomachia treated in very high relief. A warrior facing to left advances impetuously to strike his adversary. He wears a helmet with *παρυναθίδες*, but now shorn of its crest, a chiton, cuirass, chlamys, thigh-pieces, greaves and a triangular protection which hangs down in front below his chiton; this last is possibly the *ζωστήρ*, or *ζῶμα*. The cuirass is furnished with mobile *ἐπωμίδες* fastened by little cords. He raises his right arm to slash at his opponent, whose great spear has glanced aside on to his shield, where it is still visible. This round shield is adorned with an *emblem* of a centaur galloping to right with raised arms. A fragment showing the warrior's foot and the edge of the slab was found later, and thus the exact dimensions are ascertainable. Total height of slab, m. 0.36 × 0.46. Beginning of the V. Century.

*Colouring*.—Flesh, red; chiton, red with a cream border; cuirass, thigh-pieces, greaves and shield, cream with details in red and black; chlamys, cream outside with a double red border, the inner lining ornamented with a red scale pattern. The convex border of the slab is painted with chevrons alternately red and black. The ground of the slab is black.

(ii) Velitræ, Museo Civico.

A small female head; the hair is parted, waved in scallops and crowned by a diadem. The eyes are indicated by an almond-shaped swelling. The clay is greyish yellow, and there are no traces of colour. Height, about m. 0.04. This head was found with the akroterion of a griffin (Type I, x) and other remains under Sta. Maria delle Stimmata, and may have decorated the column of the temple.

(iii) Signia, Della Seta No. 19100 ff.<sup>1</sup>

Numerous fragments of figures which probably covered the column. The best preserved are: (a) The head of a young, unbearded man with a smiling expression; his long hair flows down his back. (b) A female head covered with a mantle, her hair is parted and waved in scallops. Her eyes are long and narrow. (c) Another female head with smooth hair; shield-shaped earrings and a diadem. (d) Two male right feet. (e) Fragment of a horse (?).

*Colouring*.—(a) Flesh, red; hair black; (b) flesh, white; hair, black; eyes, brown with a black pupil and circle round the iris; mantle, cream; (c) diadem, cream with a red double border.

<sup>1</sup> Delbrück, *Das Capitolium von Signia*, p. 10, pl. v; *Cronica d'Arte*, p. 14 (in *Boll. d'Arte*, x, 1916); Helbig, ii, p. 349.

## MUTULI

## (i) Signia, Della Seta No. 19017.

The mutuli were apparently decorated by two renderings of the same subject, a monomachia. Only a few miserable remains are preserved, but sufficient to enable one partially to reconstruct the scenes. In the group on the left a warrior attacked his adversary and seems to have stood over him in the act of delivering the final blow. He wears a chiton just visible over the left shoulder, a cuirass with *πτέρυγες* and a chlamys and carries a round shield.

The group on the right mutulus consists merely of the great round shield of the vanquished, behind which on the right is part of his crouching body. In front of the shield, and adhering to it, is a small portion of the leg of his adversary who stood over him to slay him.

To this group may belong the left arm, covered at the shoulder by a chiton with little pleats, thrust through a shield-strap; also part of a leg encased in greaves.

*Colouring.*—Group on the left, chiton, cream with black border; cuirass and tabs, cream outlined with black; chlamys, cream with red and black border and powdered with groups of four red dots; shield, cream with flame pattern in red round the edge. The fragment of an arm shows red flesh; chiton, cream with a black border; shield-strap, cream fastened to the shield by a large black palmette.

## (ii) Satricum, Della Seta No. 16053 ff.

Parts of two slabs with a level border along the bottom decorated with meander and lateral borders which decrease in relief as they near the top until they merge into the slab. The left upper angle of one slab is preserved; it has a trapesoidal outline and recalls the shape of the column. The subject represented on each slab was a struggle between a Greek and an Amazon. The Greek has brought down his opponent and kneels over her. The fragments are as follows:

(a) The Greek covers with his bare left foot the Amazon's left foot. Their hands are close together; his grasped something (a sword?), hers hangs rather limply with palm outward, but fingers lightly closed. To the left is part of the Greek's kneeling right knee.

(b) Left lower corner of a slab showing right foot of a kneeling leg, for the toes press the ground, whilst the heel is sharply raised.

(c) Fragment with right arm of Amazon with clenched fist which held a weapon against another hand, closed, palm outwards.

(d) Small fragment of lower border of slab with background and traces of fingers.



- (e) Part of lower left corner without background.
- (f) Part of the left border of a slab with background.
- (g) Part of a knee turned to right, slightly flexed.
- (h) Part of a flexed thigh, knee, and calf.
- (i) Left foot of a kneeling figure, the toes pressing the ground, whilst the heel is sharply raised.
- (j) Drapery (?).
- (k) Part of the background from the middle of the slab.
- (l) Part of Amazon's left foot and ankle.

*Colouring*.—Flesh of Greek, red ; flesh of Amazon, white. Ground, black ; border, cream meander, the spaces filled with red above and black below.

## SINGLE SLABS

(i) Rome.<sup>1</sup>

A very archaic slab in low relief depicting a slim warrior mounted upon a remarkably high horse, which faces to left. A second horse is outlined in the background and between them one sees the chariot-pole. Long plastic reins extend from the horses' necks straight back evidently to the hands of the driver, now destroyed. The warrior wears a crested helmet ; the horses have the barrel-bodies and thick necks of the quadrupeds of the Dipylon vases. The subject seems a confusion between the scene of the armed riders and that of the biga driven by a warrior ; in many details it recalls the frieze of porous stone found at Prinià in Crete.<sup>2</sup> Height, m. 0.19 × 0.21. First half of the VI. Century.

*Colouring*.—The ground is red ; all other colour has disappeared.

(ii) Rome, Forum.<sup>3</sup>

It was found quite close to the Niger Lapis and is in several pieces, so that the body of the warrior is missing. He rides toward the right wearing a crested helmet and carrying a spear. The horse is rather thick-set and has a tail so long that it reaches to the ground. Height, m. 0.22 × 0.235. Second half of the VI. Century.

*Colouring*.—Ground, red ; all other colour has disappeared.

(iii) Vignanello, Della Seta No. 26286.<sup>4</sup>

Here the horse prances to right. The rider is armed with a round shield and poises a spear ready for action. The other two reliefs show the

<sup>1</sup> Boston Museum of Fine Arts ; *J.R.S.*, v (1915) pp. 203-6, fig. 45.

<sup>2</sup> Pernier, *Boll. d'Arte*, 1907, fasc. viii, pp. 28, 29, pl. ii ; *Annuario della R. Scuola Archeol. di Atene*, i. (1914), pp. 93-8, fig. 19.

<sup>3</sup> *N.S.*, 1899, p. 167, fig. 17 ; 1900, p. 143 ; Montelius, *Civil. prim. en Italie*, pl. 358, 8 ; *Archæologia*, lvii, i, p. 180 ; *J.R.S.*, iv (1914), pp. 185.

<sup>4</sup> *N.S.*, 1916, pp. 83 f, fig. 46.

horse advancing quietly, but here there is an attempt to portray rapid motion. A volute is introduced to fill the space under the horse's body. No colour remains. Height, m. 0.19 × 0.19. Middle of VI. Century.

(iv) Satricum, Della Seta No. 10037.<sup>1</sup>

The much-rubbed fragments of a relief representing a gorgon hurrying towards the right in the ancient running scheme. She is bearded, wears a tightly fitting chiton such as is worn by the gorgon found at the ancient sanctuary on Ortygia, Syracuse,<sup>2</sup> and the relief from Sendschirli.<sup>3</sup> On her feet are winged boots, and she raises her left hand with palm turned outward. Clay, greyish. No remains of colour. VI Century.

(v) Satricum, Della Seta No. 10506.

Relief with the legs of an ox or bull. Possibly these figures belonged to the preceding slab.

(vi) Satricum.

Scattered fragments from one or more slabs which seem to have represented a fight between Persians and Greeks at which women were present. The whole figures, almost in the round, were modelled by hand and the heads were extraordinarily expressive and life-like. The following are the best preserved :

(a) Head of a warrior, Della Seta No. 10047,<sup>4</sup> covered with a helmet with an elaborate crest found later. The cheek-pieces are immovable and two stylised horns decorate the helmet over the forehead. He has a large moustache and smooth beard, his eyebrows are plastic and the eye-sockets are hollowed and filled with a lustrous black gum which held the paste or enamel filling. The warrior was apparently overthrown and lying on his right side, for on the left side of his helmet are the remains of a horse's hoof, showing that he was being trampled underfoot.

*Colouring*.—Flesh, deep pink ; hair (visible at the back under the helmet), beard, moustache, brows and eyes, black ; helmet, yellow with horns and outline in black ; crest ridge, red broken meander bordered with black on a cream ground ; crest, chequer pattern in red, white and black with a red edge.

(b) Head of an old dying man, Della Seta No. 10046.<sup>5</sup> The expression

<sup>1</sup> Helbig, ii, p. 349, No. 1786 b.

<sup>2</sup> Orsi, *Mon. Ant. Lincei*, xxv (1919), cols. 614–22, pl. xvi.

<sup>3</sup> E. Meyer, *Reich. u. Kultur der Chetier* (Berlin, 1914), fig. 83.

<sup>4</sup> *N.S.*, 1896, p. 42, figs. 15, 15a ; Rizzo, *Bull. Com.*, 1911, p. 37 ; Hauser, *Oesterr. Jahresh.*, 1906, p. 115, figs. 4, 44a ; Graillot, *Mélanges d'arch. et d'hist.*, 1896, pp. 149–53, pl. 4 ; Petersen, *Röm. Mitt.*, 1896, p. 178, a ; Helbig, ii, p. 352, No. 1786, p.

<sup>5</sup> Rizzo, *op. cit.*, p. 41 ; Petersen, *op. cit.*, p. 178, b ; Helbig, ii, p. 353, No. 1789 q.

is marvellously realistic. The forehead is wrinkled, the lips drawn back in the death agony. The eyes, with their long painted lashes, are closed.

*Colouring.*—Flesh, deep pink; brows, eyelids and lashes, black; hair, beard, and moustache, white.

(c) Head of a dying woman (?).<sup>1</sup> The hair in short, rough locks is parted over the forehead. The eyes are closed, the forehead wrinkled and numerous lines are drawn round the mouth. No colour.

(d) Head of a dying Persian, Della Seta No. 10045. The whole head is swathed in a cloth or head-dress which leaves only the eyes and nose visible. The obliquely set eyes are half open, with strongly developed lower lids; the nose is small and squat. The clay has taken a greyish-white tone as if it had been corroded by water.

(e) Fragment of a male head from eyes to chin. The lips are parted.

(f) Part of a left cheek, beard and moustache.

(g) Fragment with left cheek and eye of a male head.

(h) Part of a female head. Only the left cheek and *sakkos* with a high, diadem-like border are preserved. The ear is well worked.

*Colouring.*—*Sakkos*, cream; high border, red.

(i) Middle portion of a female face. She seems to wear a *sakkos*. Part of (h) (?).

(j) Finely modelled horses' heads, Della Seta No. 10107.<sup>2</sup> The neck is strong and well arched, the nostrils inflated, the lips drawn back so that the teeth are uncovered. The eyes were hollowed to receive some other substance, for there are traces in them of black gum. They must have faced towards the right, as the left side is unworked. The harness was painted only.

*Colouring.*—Cream, with red harness; the mane was rendered by wavy lines in black and red on a cream ground.

(k) Bird (headless) alighting with its feet drawn up under it.

(l) Animal's (lion's) face with part of the nose and deep-set eyes.

(m) Lion's head and neck with rough mane.

*Colouring.*—Head, cream; mane, black.

(n) Torso of a warrior from waist. The left leg was advanced.

(o) Fragment of neck and chest of a male figure.

(p) Female head, Della Seta No. 10051. It is not certain if this and the following fragment belong to the scene. The hair is waved and crowned with a diadem.

(q) Back part of a female head, Della Seta No. 10278. The hair hangs down in a heavy mass behind and is looped up by a band behind the ears.

<sup>1</sup> Rizzo, *op. cit.*, p. 41.

<sup>2</sup> Rizzo, *op. cit.*, p. 41; Petersen, *op. cit.*, p. 179, g; Helbig, ii, p. 352, No. 1786 a.

(r) Part of a round shield upon which is an emblem of a centaur, Della Seta No. 10081.

(s) Gorgoneion in relief, Della Seta No. 10090. It has crossed eyes, the curved mouth is deeply embedded in the puffy cheeks and the tongue protrudes.

(t) Many fragments of hands, arms and feet, horses' legs and lions' paws.

(vii) Bolsena (?).<sup>1</sup>

Small head of a woman. The hair is in tight curls all round the forehead. The eyes consist of a triangular swelling between the lids with heavily marked rims. The brows spring from the root of the nose in sharply arched ridges. The lips of the small, bow-shaped mouth are tightly closed. The head is broken off at the neck and is in a very battered condition. V. Century.

*Colouring*.—Cream slip for flesh ; hair, brows, eye-lids and iris, black ; lips, red.

(viii) Bolsena (?).<sup>2</sup>

Small head of Athena. The face is rather long, with firmly modelled cheeks and full chin. The eyes are recessed within their sockets and the rather thick lids are carefully worked. The eyes are marked by a small incised circle for the pupil within the large incised circle of the iris. The full lips are quite straight. In her ears are large disc-earrings. The top of the head was left rough, because the hair and helmet were worked separately and applied to the head when finished. This gives a disagreeable effect to what is otherwise a well-worked head. V. Century.

*Colouring*.—Flesh, cream ; lips and earrings, red.

<sup>1</sup> Museo Archæologico, Florence, Room IX, Case C.

<sup>2</sup> *Idem*.

## FRIEZES



# FRIEZES

## INTRODUCTION

FRIEZES upon buildings were a common feature of Assyrian art, where the exploits of the king were commemorated in this manner, and the Hittites also employed this form of ornamentation. Excavations at Neandria in the Troad,<sup>1</sup> at Gordion in Phrygia,<sup>2</sup> at Ak Alan in Pontus,<sup>3</sup> and above all at Larisa in Æolis,<sup>4</sup> show that the practice of employing terra-cotta friezes flourished in Asia Minor in the sixth and fifth centuries B.C. The relief from Palaikastro<sup>5</sup> proves that in Crete also this usage prevailed. From Kythnos in the Cyclades<sup>6</sup> comes a slab with two bands of figures: on the upper, a charioteer drives a biga; on the lower, a nude youth on horseback gallops towards a tripod. Even on the Acropolis<sup>7</sup> a scene of chariot-races was found, but both these last two examples are single slabs, and there or elsewhere on the Greek mainland friezes are not forthcoming. Sicily, so rich in splendid terra-cotta revetments, has thus far produced no samples of a continuous figurative frieze. The fact suggests that series of slabs used as a frieze and also the subjects stamped upon them, were brought direct to Latium and Etruria from Asia Minor, possibly by way of Crete.

The subjects also derive from Oriental sources and almost all have their counterpart among the finds from the aforementioned sites. Even the details of dress, armour or harness can be paralleled upon Hittite or Assyrian monuments. Studniczka<sup>8</sup> has endeavoured to show that the chariots derive from Syrian models as well as the hogged manes of the horses which superseded the earlier flowing manes which, like the triga, are considered by him Assyrian. Another motive derived from Hittite art<sup>9</sup> is the warrior hidden

<sup>1</sup> Keldewey, *Neandria*, 51stes *Berliner Winckelmannsprogramm*.

<sup>2</sup> G. u. A. Körte, *Jb. d. Inst. Ergänzungsheft*, v (1903).

<sup>3</sup> Macridy Bey, *Mith. Vordaras*, Ges. 12, Jhrg., 1907, heft 4.

<sup>4</sup> L. Kjellberg, *Uppsala Universitets Årsskrift* (1903); *Arch. Anz.*, xxi (1906), p. 265.

<sup>5</sup> *A.B.S.A.*, xi (1904-5), p. 300, pl. 15; Savignoni, *Röm. Mitt.*, xxi. (1906), pp. 64-82, fig. 1.

<sup>6</sup> E. Pottier, *B.C.H.*, xxii (1888), p. 500.

<sup>7</sup> Pottier, *op. cit.*, p. 499.

<sup>8</sup> *Jb. d. Inst.*, xxii (1907), pp. 195 f.

<sup>9</sup> F. Poulsen, *Der Orient u. die frühgr. Kunst* (1912), p. 115.

behind his shield which is found again on the reliefs from Prinia in the VII Century.

Nachod<sup>1</sup> has demonstrated that the type of chariot seen on the reliefs from Pitigliano, Toscanella and Velitræ is the original Etruscan type with a parapet composed of three closely united guards which might be entirely or partially open, resembling, in fact, the chariot from Monteleone.<sup>2</sup> This is the type described by Furtwängler as "kleinasiatisch-ionische Wagenform,"<sup>3</sup> but all the evidence goes to prove that Nachod is correct and that, while this is the earlier Etruscan type, the chariots on the Præneste frieze and the goad carried by the woman driver, denote Ionic influence.

It is noteworthy that the winged horses of the Velitræ frieze have flowing manes, whereas the manes of the horses without wings in the same scene are hogged. This may be due to religious conservatism which by such small details marked the supernatural character of the steeds. The same reason, too, probably applies to the bearded deities of the Assembly relief, since all the other protagonists on these friezes without exception are clean shaven.

The latest friezes are those of the chariot-race. The chariots are very small and light with the four-spoked wheel of the Greek mainland. But instead of the long almost hieratic garment of the Greek charioteer as worn by the Charioteer of Delphi or those from Sicily, commemorated on the terra-cotta arulæ,<sup>4</sup> these competitors wear the eminently practical costume of a skin-tight chiton and a close-fitting cap, thus conforming closely to the Oriental prototype to which they and the almost identical frieze from Larisa<sup>5</sup> go back.

An admirable catalogue of these friezes was made by G. Pellegrini<sup>6</sup> who gave a full bibliography of the earlier literature concerning the Velitræ friezes. In consequence, I have cited only more recent authorities and a few modern illustrations of the various scenes. For convenience the number of the relief in Pellegrini's catalogue will always be quoted first.

<sup>1</sup> L. Pernier, *Annuario della R. Scuola Arch. di Atene*, i, pp. 90-8, fig. 19.

<sup>2</sup> *Der Rennwagen bei den Italikern* (1909).

<sup>3</sup> G. Richter, *Metropolitan Mus., Gr., Etr., and Roman Bronzes*, No. 40, pp. 12-29.

<sup>4</sup> *Kleine Schriften*, ii, p. 322.

<sup>5</sup> Kekulé, *Terrak. von Sic.*, p. 46 a, pl. liv, 1; *Mon. Ant. Lincei*, xix (1908), col. 134; *Memoirs of the American Academy in Rome*, ii (1918), p. 25.

<sup>6</sup> L. Kjellberg, *Uppsala Univ. Arsskrift*, 1903, pp. 93-5.

<sup>7</sup> "Fregi arcaici etruschi in terra-cotta a piccole figure" in *Studi e Materiali*, i (1899-1901) ed. L. Milani, pp. 86-118.



## TYPE I—"PROCESSION OF ANIMALS"

### (i) "Statonia," Pitigliano.<sup>1</sup>

Found among the *débris* of a temple in the locality called "Poggio Buco." At the same time were discovered the lateral akroterion of a horse (Type II, ii) and the gutter-pipes with lion's heads (i). Each slab consists of three elements: (a) a border of recurved flutings, which are here stunted in appearance; (b) a medial figured field; (c) a border of guilloche in relief. The inner clay of the slab is greyish-yellow and full of particles of mica and silica, but in order to render it more resistant to the heat of the furnace, it was covered with a thin layer of reddish clay carefully purified to produce a smooth surface. The only trace of the once vivid colour of these reliefs is a cream slip.

The procession of animals consists of a stag grazing alternating with a winged griffin, one advancing with raised head, the second seated. The stags are alike in attitude, but vary as to the details of their horns. The griffins have thick necks, recurved wings and widely open beaks. Height of slab, m. 0.215 × 0.520; height of field, m. 0.135. VI. Century.

Processions of animals are a frequent motive on ceramics or metal objects from the VIII. to the VI. Century. Similar griffins, characterised by the absence of crest, are found on Etruscan monuments of the VII. and VI. Centuries, especially upon bucchero ware. A terra-cotta frieze of animals adorned the seventh-century temple of Neandria in the Troad.<sup>2</sup>

## TYPE II—"RIDERS IN SINGLE FILE"

### (i) "Statonia," Pitigliano.<sup>3</sup>

Found at the same time and place as the previous frieze. Border of recurved fluting above, guilloche in relief below. Three riders gallop to left. The horses are thickly built, with flowing manes indicated by parallel lines on their necks. Each rider varies slightly in attitude. They have long hair and are unarmed. Their raiment was probably supplied in colour. Height of slab, m. 0.215 × 0.525; height of field, m. 0.135. VI. Century.

<sup>1</sup> Pellegrini, p. 89, No. 1, fig. 1; *N.S.*, 1898, p. 436; *Class. Rev.*, xiii (1899), p. 329; *Cat. Coll. Arndt* (1908), p. 37 (Munich, Antiquarium).

<sup>2</sup> Koldewey, *Neandria*, 51st. *Berlin Winckelmannsprogramm*; Koch, *Röm. Mitt.*, xxx (1915) p. 11.

<sup>3</sup> Pellegrini, p. 90, No. 2, fig. 2; *N.S.*, 1898, p. 437; Moretti, *Ausonia*, vi (1911), p. 152, fig. 3; *Cat. Coll. Arndt* (1908), p. 37 (Munich, Antiquarium).

This frieze should be compared with the fragments from Mykene,<sup>1</sup> Athens<sup>2</sup> and Corinth<sup>3</sup> where a nude youth rides to left, or that from the island of Kythnos in the Cyclades,<sup>4</sup> where he gallops towards a tripod. In Velitræ<sup>5</sup> was found a marble relief bordered by the same recurved fluting which closely resembles this example, but is rather later in date. The scene is depicted with even more life and vivacity, the horses have hogged manes and are less heavily built. One rider has fallen and is dragged along by the reins.

(i) "Statonia," Pitigliano.<sup>6</sup>

The same scene to right.

(ii) Toscanella.<sup>7</sup>

A procession of four riders walking their horses to left. The horses are very high with barrel-like bodies and long tails. The first and third riders are unarmed; the second and fourth carry a large, round shield which entirely conceals their body and a spear. The treatment of the eyes is very archaic. There are traces of black on the third horse. Height of slab, m. 0.19 × 0.36; height of figures, m. 0.09. The clay is dark red. Second half of VI. Century.

TYPE III—"ARMED RIDERS IN PAIRS"

(i) Caere<sup>8</sup>; Velitræ.<sup>9</sup>

Two warriors ride almost at a gallop to left. Their small, thick-set horses have hogged manes and long tails. The near rider carries a long spear and a round shield which completely covers his own and his companion's body. The shield is decorated with whirligigs. The flutings of the border are separated by a narrow groove. Height of slab, m. 0.318 × 0.31; height of field, m. 0.206. Middle of the VI. Century.

*Colouring*.—Flesh, red; hair, black; white garments with black details; shields, purple border with design in purple and black. First horse, pale red with dark red reins and bridle; second horse, black with cream bridle and reins. Ground, black; flutings alternately black and cream.

<sup>1</sup> E. Pottier, *B.C.H.*, xii (1888), p. 496.

<sup>2</sup> Pottier, *op. cit.*, p. 495.

<sup>3</sup> D. Robinson, *A.J.A.*, x (1906), p. 166, pl. xii, 17; Pottier, *op. cit.*, p. 497.

<sup>4</sup> Pottier, *op. cit.*, p. 500; now in the Louvre, Invent. M.N.B., 579.

<sup>5</sup> G. Moretti, *Ausonia*, vi, (1911), pp. 147-54, pl. vii; *J.R.S.*, v (1915), p. 204.

<sup>6</sup> Sammlung Arndt, Munich, Antiquarium.

<sup>7</sup> Pellegrini, p. 96, No. 6, fig. 5; Louvre, *Ant. Coll. Campana Cat.*, iv, p. 31.

<sup>8</sup> Pellegrini, p. 99, Nos. 12, 13, *Mon. Inst. Suppl.* pls. 1, 3, 4; Helbig, *Mélanges Perrot* (1903), p. 170, fig. 3; Castellani, *Cat. de Vente* (1884), No. 481, 5; *British Mus. Cat. Terrac.*, B. 627; *Ny Carlsberg Cat.*, ii, p. 31, pl. 177, 4, 5; Berlin, Antiquarium.

<sup>9</sup> *N.S.*, 1915, p. 84, fig. 12.

Helbig<sup>1</sup> has pointed out that from the earliest times the Roman *equites* seem to have possessed horses ; but that they were not a troop of cavalry, since they dismounted to fight. They rode to battle mounted on one horse and accompanied by a second ridden by their squire. A similar frieze was found at Larisa in *Æolis*<sup>2</sup> ; there also the riders are in pairs, their spears arranged in a heraldic design.

(ii) Velitræ<sup>3</sup> ; Rome, Palatine<sup>4</sup> ; Comitium<sup>5</sup> ; Veii.<sup>6</sup>

Three pairs of armed riders gallop to left. The horses are slim and well formed, with hogged manes and long tails. The near warrior has a crested helmet and shield and raises his hand to wield his weapon. The first brandishes an axe, the second a dagger or long curved knife, the third a spear (?). The off rider possibly wears a leather cap. The slab consists of four elements : (a) fluting ; (b) a fascia decorated with double meander in relief enclosing squares alternately filled by an eight-pointed star and a swan with wings now closed, now raised.

*Colouring*.—Flesh, red ; weapons, black ; shield, whirligigs in purple and black with purple border ; horses, red and cream alternately. Ground, bright blue.

(iii) Satricum, Della Seta No. 10033.<sup>7</sup>

The slabs consist of (a) fluting ; (b) torus painted with imbrications ; (c) field with figures in relief.

On this frieze two groups of horsemen who ride abreast are alternately repeated. The near one is dressed in Oriental costume with long, closely adhering *ἀναφυίδες*. He draws his bow and takes aim, but on one group turns backward to shoot. In all cases save one the heads are turned full face. It is unlikely that the near rider is an Amazon, as has been suggested, for the flesh is painted red. On one slab the near rider flourishes a whip. The horses are slender and well formed, and the attitudes well express rapid motion. Indeed, the whole frieze, even in its battered condition, makes an impression of dash and energy. Early VI. Century.

<sup>1</sup> Helbig, *L'Équitation Romaine* (*Comptes rendus Acad. Inscript. et Belles-Lettres*, 1904), pp. 90 ff ; Stuart Jones, *Companion to Roman History*, pp. 195 f.

<sup>2</sup> L. Kjellberg, *Uppsala Univers. Arsskrift* (1903), pp. 90 ff., No. 6.

<sup>3</sup> Pellegrini, p. 104, No. 19, fig. 10.

<sup>4</sup> Pellegrini, p. 106, No. 22 ; *J.R.S.*, iv (1914), p. 184, pl. xxxiv, 1 ; Helbig, *Mélanges Perrot* (1903), p. 169, note 4. Heads of two horses to left.

<sup>5</sup> *N.S.*, 1900, p. 320, fig. 21, fragment of two feet only ; p. 326, fig. 28, fragment of two warriors galloping to left ; *J.R.S.*, iv (1914), p. 186.

<sup>6</sup> Mus. Villa Giulia, two horses galloping to left.

<sup>7</sup> *N.S.*, 1896, p. 31, fig. 7 ; Mengarelli, *Atti del Congresso Intern. di Sc. Stor.* (1903), v, p. 269 ; Petersen, *Röm. Mitt.*, xii (1897), p. 182 ; Graillot, *Mélanges d'arch. et hist.*, 1896, p. 143, fig. 5 ; Pellegrini, p. 94, No. 4, fig. 3a ; Helbig, ii, p. 349, No. 1786 a.

*Colouring*.—Red flesh ; near horse, cream with red harness ; off horse, red.

These riders recall the Scythians of vase-paintings who are dressed in similar costume and turn backward to shoot, thus illustrating the words of the Scholiast on *Iliad* θ', 323 : τοὺς μὲν Κρήταξ τὴν νευρὰν ἔλκειν ἐπὶ τὸν μαστὸν . . . τῶν Σκυδῶν οὐκ ἐπὶ τὸν μαστὸν ἀλλ' ἐπὶ τὸν ὤμον ἐλκόντων. A good parallel is the amphora from Vulci in the Museo Gregoriano.<sup>1</sup> There the Scythians have looped the reins round their bodies in order to leave their hands free. As many of the riders from Satricum have their hands fully occupied in aiming their bows, it is not unlikely that they adopted the same device for the control of their horses.

(iv) Satricum, Della Seta No. 10034.

Slab similar to the previous number, but the horses, whose hind-quarters only remain, are standing quietly to right.

(v) Præneste (?), Della Seta No. 16375.<sup>2</sup>

The numerous pieces of this frieze were bought from a dealer and said to come from Præneste. Two horses galloping almost abreast to right, the near one mounted by an Amazon or a male rider. The reliefs were fastened to the wooden framework of the temple by metal rods and it has been suggested that they decorated the raking cornice which would account for the fact that some are turned to right, others to left, and also explain why some of the horses rush on with great impetus, for there might have been a crescendo of movement as the apex was approached. Yet a slanting position does not seem a happy one for such a theme, and the motion probably increased as the middle of the façade was reached. Many of these friezes are turned in both directions and some of them were proved by excavations to have decorated the interior of temples, as at Velitræ.

The clay is greyish and so coarse that a thick coating of strong colour had to be applied to hide its inequalities. The figures are almost in the round, boldly modelled, but somewhat stunted and thick-set. The horses have thick necks, blunt noses and sturdy legs. The Amazons have plump limbs with excessively developed thighs and calves. All the details are plastically rendered. The horses' bridles and headstalls are ornamented with concave discs ; the reins of the Amazons have knots or metal bosses at frequent intervals. The colouring is conventional, for the near horse is alternately red or bluish-black. The flesh of the Amazons is white, that of the male riders, red. End of VI. Century.

The best preserved fragments are :

(a) No. 16375. An Amazon riding to right wearing a chiton and greaves. Two long pearl-locks hang over her left shoulder.

<sup>1</sup> Dümmler, *Röm. Mitt.*, ii (1887), pp. 185 f.

<sup>2</sup> Helbig, ii, p. 342, No. 1783.

*Colouring*.—White flesh ; black hair ; bluish-black horse.

(b) No. 16376. A man rides one horse and is accompanied by a second ; two legs of the horses.

*Colouring*.—Rider, red flesh, black chiton. First horse, crimson ; second horse, black.

(c) No. 16378. Red bodies of horses galloping to left.

(d) No. 16379. Very rubbed ; forequarters of horses to left.

(e) No. 16380. Fragment of two horses to left, the fetlocks and hind-hoofs resting on a base.

*Colouring*.—Black horse with white eyeballs and black eyes ; red base.

(f) No. 16381. Heads and bodies of three horses to right with the leg of the rider, to which belong the fragments with the fore and hind-legs of the horses.

*Colouring*.—First horse, black with a red mane ; second horse, cream with red harness.

(g) No. 16383. Two horses' heads to right.

(h) No. 16384. Ditto.

(i) No. 16385. Ditto to left.

(j) No. 16386. Two horses.

(k) No. 16391. Legs of horses.

(l) The body of an Amazon presented frontally.

*Colouring*.—White flesh ; black chiton with a red border over the shoulders and a white one round the neck.

(m) Chest and arm of male rider with a lion's skin knotted on the chest. The arm, with red flesh, is bent at the elbow with the palm outwards.

(vi) Unknown provenance, Mus. Villa Giulia.<sup>1</sup>

A fragment with the heads of two horses to left ; their necks are strained forward and their mouths open with the lips drawn back as if they were galloping furiously. The scale is smaller than those of the previous number. The fine clay is bright red. Much rubbed. V. Century.

*Colouring*.—Cream (?) with dark red harness. Black, wavy lines depict the manes.

#### TYPE IV. " CHARIOTS AND WARRIORS "

(i) " Statonia," Pitigliano.<sup>2</sup>

This frieze was found at the locality called " Poggie Buco " with Type I, i and Type II, i and, like them, has a heavy stunted fluting above and a guilloche below the main field. But the relief is higher, the execution more accurate.

<sup>1</sup> Helbig, ii, p. 342, No. 1783.

<sup>2</sup> Pellegrini, p. 92, No. 3, fig. 3 ; N.S., 1898, p. 437 ; Helbig, *Mélanges Perrot* (1903), p. 169 ; Savignoni, *Röm. Mitt.*, xxi (1906), p. 68, note 2.

Almost in the middle of the slab is a chariot drawn by two horses upon which the driver stands ; he holds a whip with a double lash. Beside him stands a warrior. The chariot is a mere platform with a solid parapet like the chariot from Monteleone and the wheel has eight spokes. This Nachod<sup>1</sup> considers the original Etruscan type of chariot. The horses are yoked to a very long chariot-pole and step forward quietly : they have flowing manes. An armed man on foot follows the chariot, grasping a sword in his right hand. Three others lead the procession, the first two armed with round shields, crested helmets with fixed cheek-pieces and two spears each ; the third carries one spear only. Height of slab, m. 0.26 × 0.55 ; height of field, m. 0.155. VI. Century.

There is nothing to show this is a religious procession except the sedateness of gait. The Luyne relief<sup>2</sup> and that found at Palaikastro<sup>3</sup> display much more animated scenes, with horses at full gallop, either the departure to battle or the actual assault. But on these reliefs the horses either stand still or move forward slowly in the style of a solemn *cortège*. Only in the scenes of chariot-races is there any rapid motion.

(ii) Toscanella<sup>4</sup> ; Rome, Palatine.<sup>5</sup>

Recurved fluting above. Here the scene is even more tranquil. The horses stand facing to right and the driver holding the long reins is on the chariot which has a higher, more encircling parapet and a six-spoked wheel. A warrior armed with a crested helmet, cuirass, round shield and spear is about to mount the chariot. In front of the horses walk two men similarly armed and a leader, or augur, who wears a long, stiff mantle and carries a curved rod. The clay is red ; all traces of colour have disappeared. Height of slab, m. 0.26 × 0.56 ; height of field, m. 0.18 VI. Century.

The motive of the warrior about to mount the chariot seems to be an Oriental one. A similar scene is stamped on a vase fragment found on the Acropolis, Athens,<sup>6</sup> on an ex-voto relief from Eleusis,<sup>7</sup> and is frequent on b.f. vases to depict the departure of Amphiaraios.

<sup>1</sup> *Der Rennwagen bei den Italikern*, No. 37, pp. 52, 70, 71 ; Studniczka, *Jb. d. Inst.*, xxii (1907), p. 195.

<sup>2</sup> Babelon, *Cat. Ant. de la Bibl. Nat.*, pl. iv ; O. Rayet, *Gaz. Archéol.*, 1883, pp. 305-8, pl. 49 ; H. Koch, *Röm. Mitt.*, xxx (1915), p. 39, fig. 23.

<sup>3</sup> *A.B.S.A.*, xi (1904-5), pp. 300-4, pl. 15 ; Savignoni, *Röm. Mitt.*, xxi (1906), pp. 64-82, fig. 1 ; H. Koch, *op. cit.*, p. 40, fig. 24.

<sup>4</sup> Louvre, *Ant. Coll. Campana Cat.*, iv., p. 26 ; Pellegrini, p. 94, No. 5, fig. 4 ; Nachod, *op. cit.*, No. 38 ; Pottier, *B.C.H.*, xii (1888), p. 507, fig. in text ; Furtwängler, *Kleine Schriften*, ii, p. 322 ; Helbig, *Mélanges Perrot* (1903), p. 168, fig. 1 ; Christ, *Antiquarium, München* (1901), p. 8, No. 914.

<sup>5</sup> *N.S.*, 1907, p. 541, fig. 64, hind-legs of a horse, and leg of warrior encased in a greave ; fig. 65, wheel, and foot of warrior about to mount ; *J.R.S.*, iv (1914), p. 184.

<sup>6</sup> Pottier, *op. cit.*, p. 493, fig. in text.

<sup>7</sup> Pottier, *op. cit.*, p. 500.

(iii) Toscanella.<sup>1</sup>

The same scene to left.

(iv) Caere<sup>2</sup>; Veii<sup>3</sup>; Corneto.<sup>4</sup>

Scenes complete upon one slab with concave, recurved fluting above and a narrow fillet below. Two horses stand to right, harnessed to a chariot upon which stands the driver. He wears a short chiton and has long, thick hair. Behind him a warrior puts his foot on the chariot and grasps the stanchion to assist himself to mount. He has a crested helmet and a metal cuirass over a short chiton and carries a spear. Both horses have thick forelocks, slim bodies and long tails. The reins are tied in a knot and passed through a ring on the horses' collars. The chariot has a low, thick platform, a five-spoked wheel and a triangular projecting hood or antyx which protected the legs of the occupants. At the sides are curved handles or rims and, on the right, the stanchion with which the passenger pulled himself up and steadied himself. Nachod<sup>5</sup> considers that this type of chariot shows strong Ionic influence. Height of slab, 0.31 m. VI. Century.

*Colouring*.—Flesh, *πέρυρες*, crest, shaft of spear, reins, stanchion and rims of chariot, red; hair, borders of garments, spear-head, antyx, details of manes, eyes of men and of horses, black; chariot, harness, chitons, cream. The details of the off-horse are usually indicated in colour only. Ground, dark red. The fluting is red, black and cream alternately, outlined by a groove of black or white. The narrow fillet below is black or purple.

(v) Caere.<sup>6</sup>

The same scene to left. Louvré, height, m. 0.11 × 0.13. Berlin, height, m. 0.315 × 0.43.

(vi) Caere.<sup>7</sup>

Fragments of a slab with four horses standing to right. In type and harness they exactly resemble the previous number. The fourth horse is outlined only on the background, with the exception of his head which he tosses. Height, m. 0.20 × 0.12. The second fragment shows the lower part of the chariot with the antyx.

*Colouring*.—First and third horses, dark red with cream manes striped

<sup>1</sup> Christ, *Antiquarium, München* (1901), p. 8, 915; Furtwängler, *Antiquarium* (1907), p. 17; Körte, *Jb. d. Inst. Ergänzungsheft*, v (1904), p. 159, note 28; Nachod, *op. cit.*, p. 52.

<sup>2</sup> Pellegrini, p. 98, No. 10; Berlin, *Antiquarium*; *Mon. Inst. Suppl.*, pl. ii, 2; *Ny Carlsberg Cat.*, ii, p. 30, pl. 177, 2; *British Mus. Cat. Terrac.*, B. 626, 2, 18–20; Nachod, *op. cit.*, p. 60, No. 74 a–c.

<sup>3</sup> Mus. Villa Giulia; pale red clay; no colour. The work is less fine than that from Caere.

<sup>4</sup> Mus. Municipale; Nachod, *op. cit.*, p. 60 d.

<sup>5</sup> *Op. cit.*, p. 60.

<sup>6</sup> Pellegrini, p. 97, Nos. 8, 10, fig. 7; *Ant. Coll. Campana Cat.*, iv, p. 31; Berlin, *Antiquarium*.

<sup>7</sup> *Ny Carlsberg Cat.*, ii, p. 30, pl. 171, 1.

with black ; second and fourth horses, cream, with red mane striped with black. Chariot-pole, dark red ; reins and harness, black with a cream border.

(vii) Caere.<sup>1</sup>

Here the warrior has already mounted the chariot and the horses pace forward to right with raised heads. The driver holds the reins in both hands and the warrior, holding the spear in his left hand, steadies himself by holding on to the stanchion with his right. Details of the harness and chariot are as the previous number. Height of slab, m. 0.323 × 0.365. VI. Century.

*Colouring.*—As before.

This type, where both men stand in the chariot, seems to be an abbreviation of the hunting scenes of Oriental art. A frieze from Gordion in Phrygia<sup>2</sup> shows two men on a chariot preceded by an armed retainer on foot. In the background are small stags at which the driver seems to be aiming his bow. It is a common theme of Assyrian art, either as a departure to war or a lion-hunt.<sup>3</sup>

TYPE V—"CHARIOTS WITH WINGED HORSES"

(i) Præneste, Della Seta No. 27038.<sup>4</sup>

Found in the locality called Columbella. It is composed of three elements : (a) high, narrow, convex flutings ; (b) a fillet ; (c) the field with figures in very low relief, painted with strong, crude colours to hide the inequalities of the clay.

The procession advances toward the left, led by a man wearing a short chiton and crested helmet who holds in his left hand a curved trumpet. After him trot three winged horses drawing a chariot driven by a woman who holds the reins in both hands and a goad in her right. A warrior is just about to step on to the chariot. He appears to wear a linen corselet and a crested helmet. The chariot has a low parapet in front and an ornamental rail round the sides ; the wheels have eight spokes. These chariots, according to Nachod, are under strong Hellenic influence. On the farther side of the horses is a dog. The second chariot, the antyx decorated with a palmette, has two horses without wings and is driven by a man in a short chiton and crested helmet who holds the reins with both hands and a goad in his right. Beside the horses walks a man wearing a chiton, *petasos* and

<sup>1</sup> Pellegrini, p. 99, No. 11 ; *British Mus. Cat. Terrac.*, B. 626 ; *Ny Carlsberg Cat.*, ii, p. 30, pl. 177, 3 ; Berlin, Antiquarium ; *Mon. Inst. Suppl.*, pl. i, 1.

<sup>2</sup> G. u. A. Körte, *Jb. d. Inst. Engänzungsheft*, v (1904), pp. 157-60, fig. 141.

<sup>3</sup> Perrot, *Hist. de l'art.*, ii, pl. xii, figs. 307, 351.

<sup>4</sup> *N.S.*, 1905, pp. 124 f, fig. 1 ; 1915, p. 80, note 2 ; Nachod, *op. cit.*, p. 62, No. 77 ; Helbig, ii, p. 217, No. 1514.



greaves, and carrying a curved rod or *lituus* in his left hand, whilst he raises his right with the palm turned outward. The features are scarcely modelled. The number of the slab in the series is marked on the plain back in large cyphers; this bears the number V. above on the left and VI. on the right. Height of slab, m. 0.250 × 0.565. VI. Century.

*Colouring*.—Flesh of men, dark red; of the woman, white; the eyes, very large, are outlined black, with a white eyeball and black iris. Trumpeter, white chiton, with dark red border and girdle, helmet with crest white, yellow and red, white greaves. First and third horses, red with white manes, white wings, with feathers marked in red and black; second horse, white; dog, white. Woman driver, dark red hair, white chiton with dark red border. Warrior, white helmet, cuirass and greaves; dark red chiton. Second chariot: first horse, white; second, red; red harness. Augur, white chiton, *petasos*, greaves and *lituus*. Driver, white helmet; white crest with a red edge; white chiton with red border. Chariots, white with red rails. Ground, black. The flutings are white, the grooves separating them being coloured red, white and black alternately.

The winged horses and the woman driver seem to imply a legendary subject or the passage of the heroised dead. In the analogous scenes on the Hagia Triada sarcophagus<sup>1</sup> the drivers are women, although in one case the chariot is drawn by winged griffins. But here the chariot which follows has a steed without wings and is in no way supernatural. From other examples it appears that wings were sometimes added to otherwise natural beings to denote super-excellence of speed; as, for instance, the ivory reliefs from Corneto<sup>2</sup> where both the horses drawing the chariot and the hunter on foot are winged. A chariot with winged horses is a frequent motive on gems and signets,<sup>3</sup> and is figured on the Monteleone chariot.<sup>4</sup>

## (ii) Præneste.<sup>5</sup>

Part of the same scene to right. Broken and much rubbed. Only part of the driver of the second chariot with the horses, the augur beside them, and the right leg of the warrior mounting the first chariot, are preserved. Height, m. 0.27 × 0.30.

## (iii) Rome, Palatine.<sup>6</sup>

Fragment from a similar frieze. The bodies of two horses standing to left with heavy collars. Beside them is a man in a short chiton with four

<sup>1</sup> *Mon. Ant. Lincei*, xix (1908), pp. 55–62, pl. iii.

<sup>2</sup> *Mon. dell' Inst.*, vi, pl. xlvi, 2, 3; *Ann. Inst.*, xxxii (1860), pp. 478–81.

<sup>3</sup> Furtwängler, *Ant. Gemmen*, ii, pl. vii, 1; iii, p. 74, figs. 57–60.

<sup>4</sup> G. Richter, *Metroplitan Mus. Gr., Etr., and Roman Bronzes*, No. 40.

<sup>5</sup> Local Mus.; *N.S.*, 1908, p. 110, fig. 1.

<sup>6</sup> Pellegrini, p. 106, No. 22; *J.R.S.*, iv (1914), p. 191, pl. xxxiv, 2.

long locks hanging over his shoulder. In his raised right hand he holds a curved rod. He turns his head to look back at those who follow. End of VI. Century.

*Colouring*.—Near horse, white; off-horse, red; red and black harness. Man, red flesh; black hair; white chiton; rod with red shaft. The colours are heavy, crude tones like those of the Præneste frieze.

(iv) Velitræ<sup>1</sup>; Rome, Esquiline<sup>2</sup>; Palatine.<sup>3</sup>

A procession to right led by a man in a *petasos* and short chiton who carries a long staff surmounted by a *caduceus*. Next comes a chariot drawn by three horses with proudly arched necks and hogged manes. Beside the horses walks a man with long hair, carrying a spear slantwise over his shoulder. On the chariot are two men, the driver who holds the reins in both hands, and a passenger who grasps the stanchion. The chariot has a solid parapet and a six-spoked wheel. Immediately behind prance the two horses of the second chariot, who have long manes and large, recurved wings. The driver holds the reins in both hands and a whip with double lash in his right. His companion wears a short chiton and a long mantle weighted down at the corners by acorns. He rests his right hand on his hips and lays his left on the driver's shoulder. All the men are clean-shaven and have long hair which hangs in a heavy mass over their backs and shoulders. The border above is of concave, recurved flutings separated from the field by a narrow fillet. The slabs recently found at Velitræ have a convex moulding painted with imbrications between the fluting and the field, as Naples No. 1032. Height of slab, m. 0.36 × 0.71; height of field, m. 0.20. Middle of VI Century.

*Colouring*.—Red flesh; black hair; white garments; horses red and black alternately; ground, bright blue.

(v) Velitræ.<sup>4</sup>

The same scene to left, but a man on foot follows the chariot with winged horses.

<sup>1</sup> Pellegrini, pp. 101 f, Nos. 14, 15, fig. 8; Naples Mus., Nos. 131, 134, 136, 137, 142-4; Velitræ Mus. Municipale, N.S., 1915, p. 79, fig. 6; Helbig, *Mélanges Perrot* (1903), p. 169; Pollak, *Röm. Mitt.*, xxi (1906), pp. 314-30, pl. xvi; G. Moretti, *Ausonia*, vi (1911), p. 152, fig. 2.

<sup>2</sup> *Bull. Com.*, 1875, p. 51, pls. vi-viii, 1; Pinza, *Mon. Ant. Lincei*, xv (1905), p. 212, fig. 90; Nachod, *op. cit.*, p. 52, No. 39 b; Springer-Ricci, *St. dell' Arte*, i, p. 419, fig. 759; *J.R.S.*, iv (1914), p. 188; Dennis, *Cities and Cemeteries of Etruria*, 3rd ed., ii, p. 494; Montelius, *Civ. prim. en Italie*, pl. 361, 17.

<sup>3</sup> Fragment with recurved wing of horse and the reins which pass behind it. Height, m. 0.095 × 0.08; Mus. Nazionale, one fragment with the bodies of the second driver and his companion; another fragment with the body of the companion only; a third has the fluting and convex moulding with imbrications. N.S., 1896, p. 291; *J.R.S.*, iv (1914), p. 184, pl. xxxiv, 4-6.

<sup>4</sup> Naples Mus., Nos. 1031, 1036, 1037, 1043; Pellegrini, p. 102, No. 16; Velitræ, Mus. Mun., N.S., 1915, p. 80, fig. 7.

## TYPE VI—" CHARIOT-RACES "

### (i) Velitræ<sup>1</sup>; Rome, Palatine.<sup>2</sup>

This frieze resembles Type III, ii, in that it consists of three elements : (a) fluting; (b) fascia with meander in relief enclosing squares filled alternately with an eight-pointed star and a swan with wings, now closed, now raised; (c) field of relief whereon is a race to right. A chariot leads the way drawn by three horses galloping at utmost speed. They have slender bodies, long tails and hogged manes. The chariot is very small and light with a four-spoked wheel. The driver has a short, tight chiton and a conical cap with a tassel. He holds a whip in his right hand and leans forward to encourage the horses. In the background, a few paces behind, is a biga; the driver is bare-headed and turns his head to look back at the second biga, which gains upon him. Under these last horses runs a hare. The figures are well worked and the scene is full of animation and cleverly adapted to the space. Height of slab, m. 0.36 × 0.71; height of field, m. 0.20. VI.-V. Centuries.

*Colouring*.—Horses, cream and red alternately, with muscles and harness in black. Drivers, red flesh; black hair; cream chitons. Ground, bright blue.

A somewhat similar design appears on the fragment of a plaque found on the Acropolis, Athens, in March 1888.<sup>3</sup> Among the friezes at Larisa in Æolis 'were slabs of a chariot-race where hounds and hares filled the spaces below the horses' bodies. This motive is reminiscent of the Oriental hunting scenes where such creatures are more logically introduced.'

## TYPE VII—" ASSEMBLY OF DEITIES "

### (i) Velitræ.<sup>4</sup>

The five deities are seated one behind the other in the conventional arrangement shown on the Treasury of the "Siphnians" at Delphi or the Parthenon frieze. They face towards the left and are approached by two

<sup>1</sup> Naples Mus., Nos. 1032, 1036, 1041, 1045, 1046; Pellegrini, p. 102, Nos. 17, 18, fig. 9; Velitræ, Mus. Mun., N.S., 1915, pp. 82 f, figs. 9, 10.

<sup>2</sup> N.S., 1907, pp. 273, 452, fig. 21, part of a wheel; fig. 23, the body of a horse; neck of horse and hands of the driver; horses' feet; p. 540, fig. 62, legs of horses with chariot-pole and leg of hare; fig. 63, hare; four horses galloping right, height, m. 0.11 × 0.17. In a Republican house under the Lararium were found two slabs of this frieze; the fluting is perfect, but on one example the swans have been stamped upside down, *J.R.S.*, iv (1914), p. 184.

<sup>3</sup> Pottier, *B.C.H.*, xii (1888), p. 499.

<sup>4</sup> L. Kjellberg, *Uppsala Univ. Arsskrift* (1903), pp. 94-6; Koch, *Röm Mitt.*, xxx (1915), p. 8.

<sup>5</sup> G. Loescheke, *A.Z.*, xxxix (1881), pp. 30-52, pls. iii-x.

<sup>6</sup> Naples Mus., Nos. 1033, 1042; Pellegrini, p. 105, No. 21, fig. 12; Velitræ, Mus. Mun.; N.S., 1915, p. 83, fig. 11.

worshippers or ministrants, the foremost wearing a short chiton and carrying a bow in his right hand, whilst he raises his left in salutation. The second wears a longer chiton reaching to below the knees. The first deity is a mature, bearded man, clad in a chiton and himation, seated upon a folding stool and holding a long sceptre in his right hand. Behind him sits a younger unbearded god who holds a curved staff or *lituus* in his right hand and catches hold of the back of his stool as he twists round to speak to his neighbour who leans forward, supporting his chin on his right hand with his elbow propped on his knee. His other arm is tucked behind him and on his head is a conical cap or *tutulus*. The fourth divinity is also bearded and sits bolt upright, holding his sceptre and with his left arm lying on his knee, an attitude repeated by the last who raises his right hand as if to attract attention. This is the only instance of bearded figures in these friezes, and these beards were evidently considered to confer dignity upon the gods who are much bigger than their worshippers, partly owing to their greater importance, but also because the artist was governed by the rules of isocephaly. Second half of VI. Century.

*Colouring*.—Ground, bright blue. Colour disappeared.

(ii) Unknown provenance.<sup>1</sup>

The same scene to right. Fragments : the first bearded divinity holding a sceptre. Coarse clay. Height, m. 0.13.

### TYPE VIII—"SYMPOSIUM"

(i) Velitræ<sup>2</sup>; Rome, Palatine<sup>3</sup>; Caere.<sup>4</sup>

Above the relief is a convex moulding painted with imbrications, surmounted by the fluting. Upon two *klinai* lie two pairs of banqueters ministered to by attendants. On the *kline* to right reposes a youth and a woman who support themselves on their left elbows propped upon folded cushions. The youth wears a chiton and himation and has a fillet or wreath round his head. He raises his right hand and addresses his companion, who turns round to listen. She has a chiton with a little, short-sleeved bodice and a *tutulus* and holds a goblet. At the head of the *kline* is a small attendant, and at the foot, in the background, a second carrying a fillet in his right hand. On the second *kline* reclines a youth dressed like

<sup>1</sup> Florence, Mus. Arch.; Pellegrini, p. 107, No. 23, fig. 13.

<sup>2</sup> Naples Mus., Nos. 1031, 1032, 1035, 1036; Pellegrini, p. 105, No. 20, fig. 11; Velitræ, Mus. Mun.; N.S., 1915, p. 81, fig. 8.

<sup>3</sup> Mus. Nazionale: fragment with the first *kline*, parts of the two bodies, table, dog, and duck; Pellegrini, p. 106, No. 22; J.R.S., iv (1914), p. 184, pl. xxxiv, 3; Helbig, ii, p. 216, No. 1508.

<sup>4</sup> Louvre, Sala di Caere, No. 358; *Ant. Coll. Campana Cat.*, iv, p. 31; Pellegrini, p. 97, No. 9, fig. 6.

## FRIEZES

the former one, but holding a rhyton in his left hand and raising his right. His companion, a woman, wears a long chiton and *tutulus* and holds a flower in her right hand, a goblet in her left. At the foot of the *kline* is a cup-bearer, holding an *ænocheæ* in his left hand and extending his right towards the feasters. Between the two *klinai* stands a girl flute-player, facing right, blowing the double flute. She has long hair and a short, stiff garment or bodice over a thin chiton reaching to her ankles. Before each *kline* is a low table beneath which is a dog and a duck. On the frieze from Caere the second figure lying on the first *kline* is a youth who holds a large knife in his left hand and in his right a goblet which he balances on his hunched-up knees. The fourth feaster held a lyre.

The *klinai* are Ionic in type, like those of the terra-cotta sarcophagus from Caere,<sup>1</sup> and are covered by a mattress with overlapping ends and a folded cushion for each guest. The scene is lively and full of homely details. Here no law of isocephaly is observed, for the heights of the figures vary considerably. A precisely similar scene was reproduced on a frieze at Larisa in Æolis,<sup>2</sup> and also on a ceramic tripod from Tanagra, except that the flute-player turns to the left.<sup>3</sup> Height of slab, m. 0.36 × 0.71; height of field, m. 0.20. End of VI. Century.

### TYPE IX—"DANCES"

#### (i) "Statonia," Pitigliano.<sup>4</sup>

Two small fragments from a frieze which must have adorned the exterior of the temple. The first represents the upper part of a female figure leaning forward with left arm raised and head covered by a cap. The second shows the lower part of the dress and feet of a woman whose knees are bent, almost in the attitude of kneeling, intent upon raising the hem of her garment. In front of her right leg is the left leg of another figure in nearly the same attitude.

The proportions are almost identical with the procession of chariots. VI. Century.

#### (ii) Rome, Palatine.<sup>5</sup>

Found at the top of the "Steps of Cacus." A fragment with two maidens from head to waist, advancing to left. Much rubbed. Height, m. 0.073 × 0.084. VI. Century.

<sup>1</sup> Savignoni, *Mon. Ant. Lincei*, viii (1898), pl. xiii.

<sup>2</sup> L. Kjellberg, *Uppsala Univ. Arsskrift* (1903), pp. 90 ff; Koch, *Röm. Mitt.*, xxx (1915), p. 9.

<sup>3</sup> Loescheke, *A.Z.*, xxxix (1881), pp. 30-52, pls. iii, iv.

<sup>4</sup> *N.S.*, 1898, p. 438, No. 7; *Class. Rev.*, 1899, p. 329.

<sup>5</sup> *N.S.*, 1907, p. 273, fig. 15; *J.R.S.*, iv (1914), p. 184.

(iii) Unknown provenance, Della Seta No. 25174.<sup>1</sup>

A much-rubbed fragment. In the left lower corner stands a stork towards whom three men advance with grotesque movements. They have long hair hanging down their backs and wear short, girt chitons and the second carries a wine-skin on his shoulders. So does the fourth man who ambles towards the right. Their postures recall the movements of the *Kordax* as shown on b.-f. vases. Height, m. 0.15 × 0.25. Second half of VI. Century.

#### TYPE X—UNCERTAIN MOTIVE

(i) Etruria.<sup>2</sup>

"Fragments of an archaic Etruscan frieze not yet put together."

<sup>1</sup> Pellegrini, p. 107, No. 24, fig. 14; Helbig, ii, p. 283, No. 1672.

<sup>2</sup> *Cat. Coll. Arndt* (1908), p. 37.

## INDEX OF MUSEUMS

- Athens : *National Mus.*, p. 47
- Berlin : *Antiquarium*, pp. 12, 14, 16, 20, 23  
40, 46, 60, 65, 66
- Boston : *Mus. of Fine Arts*, p. 51
- Caere : *Mus. Municipale*, pp. 14-16
- Corneto : *Mus. Municipale*, p. 65
- Florence : *Mus. Archeologico*, pp. 6, 12, 22,  
35, 44, 54, 70
- Kopenhagen : *National Mus.*, pp. 7, 21 ;  
*Ny Carlsberg Mus.*, pp. 11-13, 15, 16, 19,  
24, 34, 42-7, 60, 65, 66
- Lanuvium : *Mus. Municipale*, pp. 21, 24, 28
- Leiden : *University Mus.*, p. 7
- London : *British Mus.*, pp. 16, 19-21, 24,  
60, 65, 66
- Munich : *Antiquarium*, pp. 9, 19, 39, 59,  
60, 64, 65, 72
- Naples : *Mus. Nazionale*, pp. 61, 68-70
- New York : *Metropolitan Mus.*, pp. 5, 14,  
16
- Orvieto : *Opera del Duomo*, pp. 19, 39 ;  
*Palazzo Faina*, pp. 16, 19
- Oxford : *Ashmolean Mus.*, p. 16
- Paris : *Bibliothèque Nationale*, pp. 27, 64 ;  
*Louvre*, pp. 9, 20, 22, 41, 60, 64, 65, 70 ;  
*Coll. Beugnot*, p. 13
- Perugia : *Mus. Etrusco-Romano*, p. 17
- Philadelphia : *University Mus.*, pp. 14-16
- Præneste : *Mus. del l'Aerarium*, p. 17 ; *Mus.*  
*Municipale*, p. 67
- Princeton : *University Mus.*, p. 22 ; *Collec-*  
*tion of Professor Marquand*, p. 22
- Rome : *Mus. dei Conservatori*, pp. 7, 10, 17,  
42, 68 ; *Mus. Gregoriano*, pp. 16, 38, 62 ;  
*Mus. Nazionale*, pp. 9, 23, 24, 61, 67, 68,  
70 ; *Mus. of American Academy in Rome*,  
p. 16 ; *Mus. di Villa Giulia*, pp. 3, 6, 8-  
13, 15, 18-21, 23-8, 31, 36-8, 41, 47-54,  
61-3, 65, 66, 72
- Siena : *Coll. Chigi*, pp. 6-8, 11, 22
- Strassburg, *Archæologische Mus.*, p. 14
- Velitræ : *Mus. Municipale*, pp. 9, 15, 24,  
37, 47-9, 60, 61, 68-70

## GENERAL INDEX

- Achelous : pp. 4, 13
- Ak Alan : pp. 35, 57
- Amazon : pp. 42, 50, 51, 61, 62
- Antemnæ : p. 23
- Ardea : pp. 9, 20
- Athens : pp. 5, 26, 35, 40-2, 54
- Athens, *Acropolis* : pp. 4, 5, 40, 42, 57, 64,  
69
- Bird : see *Griffin*
- Caere : pp. 4, 6-8, 11, 13-16, 19, 22, 23, 38 ;  
40, 41, 43, 44, 47, 60, 65, 66, 70, 71
- Camerina : p. 39
- Campania : pp. 3, 34
- Capua : pp. 21, 22
- Chariot : pp. 57, 58, 63-9
- Chiusi : p. 22
- Corneto : pp. 22, 65, 67
- Dæmon : pp. 4, 26, 40

Damophilos and Gorgasos : pp. 31-3

Dance : pp. 5, 24, 71, 72

Delphi : pp. 5, 58, 69

Eos and Kephalos : pp. 4, 40, 41

Etruria : pp. 3, 7, 9, 20, 21, 31, 32, 34, 39, 57, 72

Eucheir, Diopos and Eugrammos : pp. 31, 33

Falerii : pp. 4, 9-12, 18, 19, 24, 25, 27, 36-8, 41, 44

Female head : pp. 4, 14-23, 49, 53, 54

Gordion : pp. 35, 57, 66

Gorgon : pp. 6-9, 34, 41, 52, 54

Griffin : pp. 4, 36-8, 49, 50, 59

Harpy : pp. 4, 27

Horse : pp. 4, 38, 43, 49, 51-3, 57-69 ;  
*winged* : pp. 38, 58, 66-8

Juno Sospita : pp. 4, 5, 23

Jupiter : pp. 32, 34

Kythnos : pp. 57, 60

Lanuvium : pp. 4, 19, 21, 24, 28

Larissa : pp. 35, 57, 58, 61, 69, 71

Latium : pp. 3, 57

Lion : pp. 41, 48, 53, 54, 59, 63, 66

Mænad : pp. 4, 5, 24-6

Narce : p. 12

Neandria : pp. 57, 59

Norba : p. 23

Orvieto : pp. 12, 16, 19, 39, 40

Palaikastro : pp. 57, 64

Palmette : pp. 4, 28, 47, 48

Perugia : p. 17

Præneste : pp. 16, 17, 62, 66, 67

Prinià : p. 51

*πόρνια θηρῶν* : pp. 4, 28

Rome : pp. 6, 7, 9, 10, 17, 21, 23, 24, 28, 31, 32, 37, 39, 42, 47, 51, 61, 64, 67-71

Rosarno Medma : pp. 5, 35

Rosette : p. 28

Satricum : pp. 6, 9, 10, 15, 20, 22-4, 26-8, 36, 44, 47, 48, 50, 52, 61, 62

Satyr : pp. 4, 5, 9-13, 24-6 ; *seated* : p. 13

Sea Monsters : p. 39

Signia : pp. 9, 10, 23, 44, 49, 50

Spoleto : p. 28

Statonia (Pitigliano) : pp. 38, 48, 58-60, 63, 71

Syracuse : pp. 34, 35, 52

Tivoli : p. 23

Toscanello : pp. 58, 60, 64, 65

Veii : pp. 4, 8, 12, 13, 18, 32-4, 37, 48, 61, 65

Velitræ : pp. 9, 15, 24, 37, 48, 49, 58, 60, 61, 68-70

Vignanello : pp. 8, 51

Vulca of Veii : pp. 32, 33

Vulci : pp. 14, 27, 62

Warriors : pp. 41-7, 49-53, 57, 60, 61, 64-7

Winged Beings : p. 28





FIG. 1.—CANDELABRUM, BRITISH MUSEUM.



FIG. 2.—SMALL BRONZE, METROPOLITAN MUSEUM.





FIG. 1.—ANTEFIX, GORGON, SATRICUM, I, i.



FIG. 2.—ANTEFIX, GORGON, CAERE, I, i.



FIG. 3.—ANTEFIX, GORGON, ROME, I, v.



FIG. 4.—ANTEFIX, GORGON, UNCERTAIN  
PROVENANCE, I, viii.





FIG. 1.—ANTEFIX, SATYR'S HEAD,  
SATRICUM, II, i.



FIG. 2.—ANTEFIX, SATYR'S HEAD,  
FALERII, II, i.



FIG. 3.—ANTEFIX, SATYR'S HEAD,  
SATRICUM, II, iii.



FIG. 4.—ANTEFIX, SATYR'S HEAD,  
ROME, II, iii.





FIG. 1.—ANTEFIX, SATYR'S HEAD,  
FALERII, II, v.



FIG. 2.—ANTEFIX, SATYR'S HEAD,  
CAERE, II, vii.



FIG. 3.—ANTEFIX, SATYR'S HEAD, UN-  
CERTAIN PROVENANCE, II, ix.



FIG. 4.—ANTEFIX, SATYR'S HEAD,  
VEII, II, xi.







FIG. 1.—ANTEFIX, ACHELOUS, VEII, III, i.

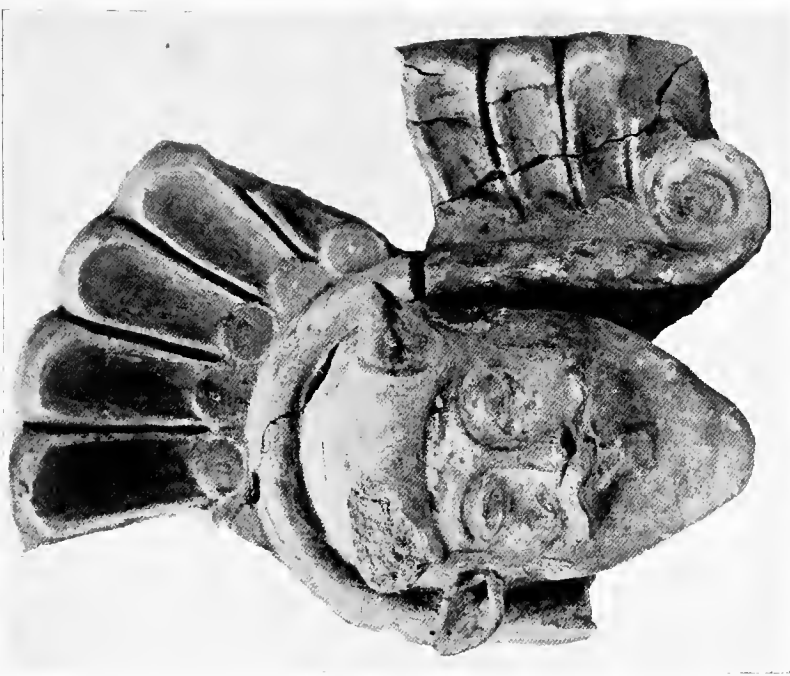


FIG. 2.—ANTEFIX, ACHELOUS, VEII, III, i.





FIG. 1.—ANTEFIX, FEMALE HEAD,  
CAERE, IV, *ia*.

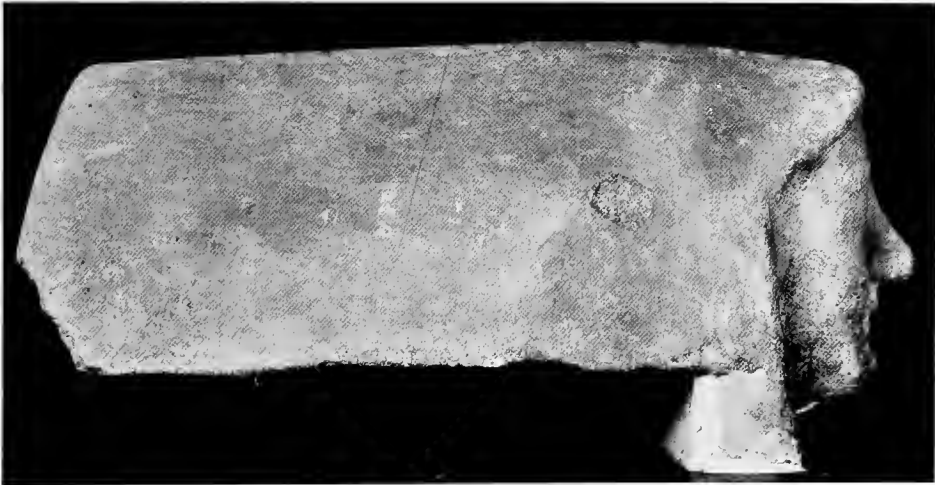


FIG. 2.—ANTEFIX, FEMALE HEAD, CAERE (PROFILE), IV, *ia*.





FIG. 1.—ANTEFIX, FEMALE HEAD,  
CAERE, IV, *ib.*



FIG. 2.—ANTEFIX, FEMALE HEAD,  
CAERE, IV, *ic.*



FIG. 3.—ANTEFIX, FEMALE HEAD,  
CAERE, IV, *id.*



FIG. 4.—ANTEFIX, FEMALE HEAD, CAERE, IV, *iv.*





FIG. 1.—ANTEFIX, FEMALE HEAD, CAERE (PROFILE), IV, iv



FIG. 2.—ANTEFIX, FEMALE HEAD, PRAENESTE, IV, vii.



FIG. 3.—ANTEFIX, FEMALE HEAD, CAERE, IV, viii.



FIG. 4.—ANTEFIX, FEMALE HEAD, CAERE (BRITISH MUSEUM), IV, viii.







FIG. 1.—ANTEFIX, FEMALE HEAD, SATRICUM, IV, v.

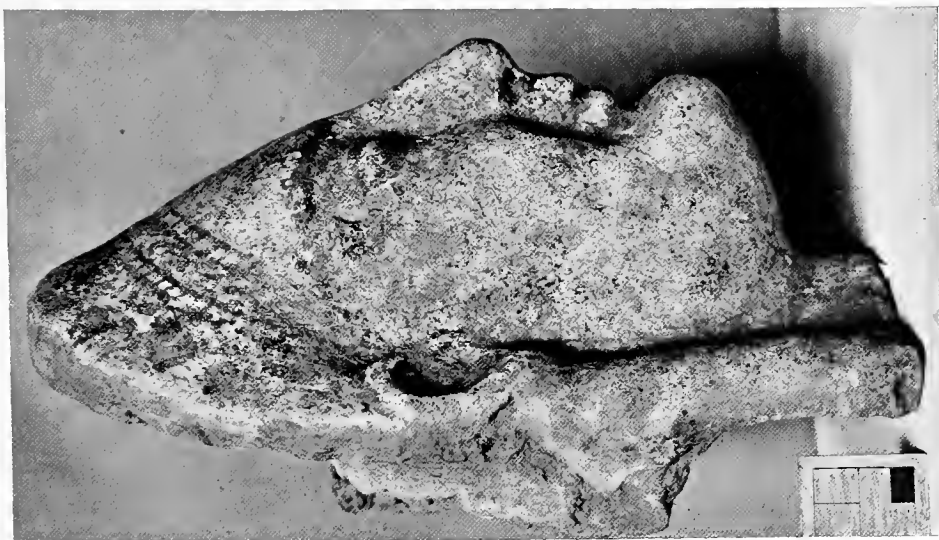


FIG. 2.—ANTEFIX, FEMALE HEAD, SATRICUM  
(PROFILE), IV, v.



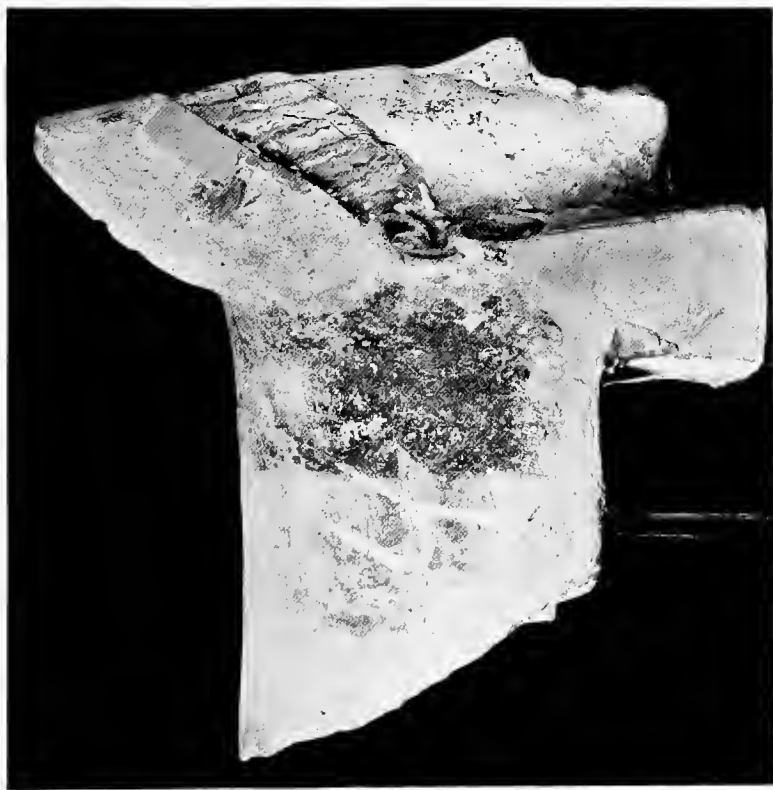


FIG. 1.—ANTEFIX, FEMALE HEAD, CAERE (PROFILE), IV, viii.



FIG. 2.—ANTEFIX, FEMALE HEAD, ROME, IV, ix.





FIG. 1.—ANTEFIX, FEMALE HEAD, PERUGIA, IV, x.



FIG. 2.—ANTEFIX, FEMALE HEAD, PRAENESTE, IV, xi.





FIG. 1.—ANTEFIX, FEMALE HEAD,  
VEII, IV, xii.



FIG. 2 —ANTEFIX, FEMALE HEAD, FALERII,  
IV, xiii.



FIG. 3.—ANTEFIX, FEMALE HEAD,  
ORVIETO, IV, xiv.



FIG. 4.—ANTEFIX, FEMALE HEAD,  
UNCERTAIN PROVENANCE, IV, xv.







FIG. 1.—ANTEFIX, FEMALE HEAD,  
CAFRE, IV, xvii.



FIG. 2.—ANTEFIX, FEMALE HEAD, SATRICUM,  
IV, xviii.



FIG. 3.—ANTEFIX, FEMALE HEAD,  
"ETRURIA," IV, xviii.





FIG. 1.—ANTEFIX, FEMALE HEAD, LANUVIUM, IV, XX.



FIG. 2.—ANTEFIX, FEMALE HEAD, CHIUSI,  
IV, XXIV.





FIG. 1.—ANTEFIX, SATYR AND MĒNAD,  
SATRICUM, V, i.



FIG. 2.—ANTEFIX, SATYR AND MĒNAD,  
SATRICUM, V, i.



FIG. 3.—ANTEFIXÆ, SATYRS AND MĒNADS, FALERII, V, ii.





FIG. 1.—ANTEFIX, HARPY, SATRICUM, VII, 1.







FIG. 1.—AKROTERION, BIRD, FALERII, I, xi.



FIG. 2.—AKROTERION, WINGED HORSE, CAERE, II, i.





FIG. 1.—AKROTERION, THREE-HEADED DÆMON,  
ORVIETO, III, iv.



FIG. 2.—AKROTERION, EOS AND KEPHALOS, CAERE, IV. i.



FIG. 3.—AKROTERION, WARRIORS, FALERII, V, i.





FIG. 1.—AKROTERION, WARRIORS, FALERII  
(REVERSE), V, i.



FIG. 2.—AKROTERION, WARRIORS, FALERII (DETAIL), V, i.



FIG. 3.—AKROTERION, AMAZON, ROME, V, ii.





FIG. 1.—COLUMN, WARRIORS, SATRICUM, i.



FIG. 2.—MUTULI, SATRICUM, ii.







FIG. 1.—SINGLE SLABS, MOUNTED WARRIOR, ROME, i.



FIG. 2.—SINGLE SLABS, MOUNTED WARRIOR, VIGNANELLO, iii.





FIG. 1.—SINGLE SLABS, FEMALE HEAD, BOLSENA (?), vii.



FIG. 2.—SINGLE SLABS, HEAD OF ATHENA,  
BOLSENA (?), viii.





FIG. 1.—FRIEZES, PROCESSION OF ANIMALS, STATONIA, I, i.



FIG. 2.—FRIEZES, PROCESSION OF ANIMALS, STATONIA (MUNICH), I, i.





FIG. 1.—FRIEZES, RIDERS, STATONIA, II, i.



FIG. 2.—FRIEZES, RIDERS, STATONIA (MUNICH), II, i.







FIG. 1.—FRIEZES, ARMED RIDERS, CAERE, III, 1.

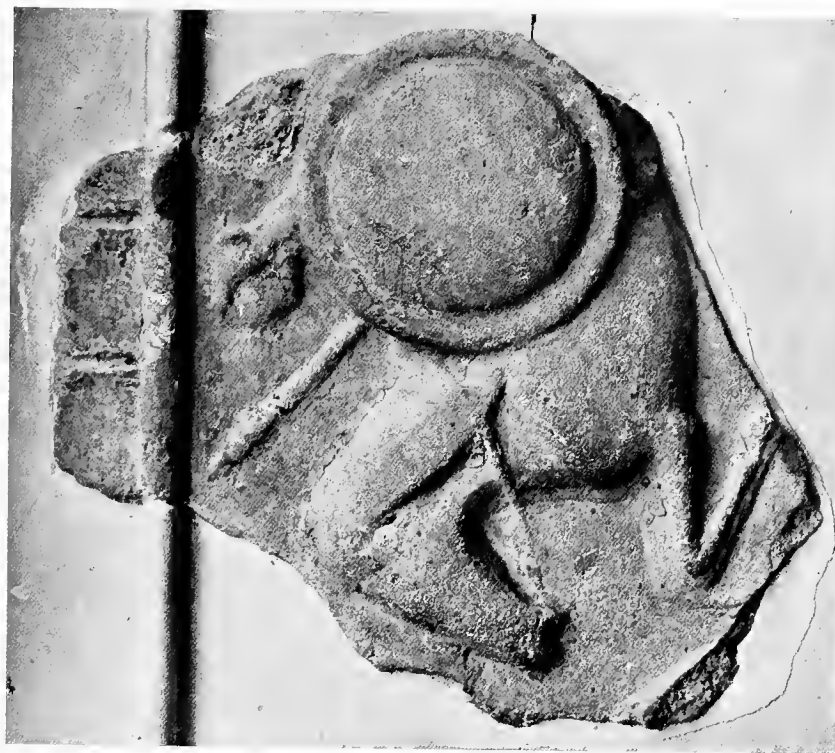


FIG. 2.—FRIEZES, ARMED RIDERS, CAERE (BRITISH MUSEUM), III, 1.





FIG. 1.—FRIEZES, ARMED RIDERS, VELITRÆ, III, ii.



FIG. 2.—FRIEZES, ARMED RIDERS,  
SATRICUM, III, iii.



FIG. 3.—FRIEZES, ARMED RIDERS,  
SATRICUM, III, iii.





FIG. 1.—FRIEZES, AMAZONS, PRAENESTE, III, v.



FIG. 2.—FRIEZES, AMAZONS, PRAENESTE, III, v.





FIG. 1.—FRIEZES, HORSES' HEADS, UNKNOWN PROVENANCE, III, vi.



FIG. 2.—FRIEZES, CHARIOT AND WARRIORS, STATONIA, IV, i.





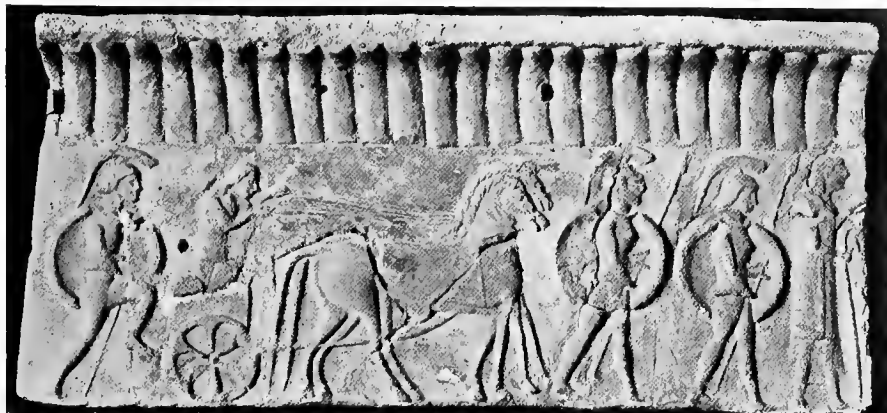


FIG. 1.—FRIEZES, CHARIOT AND WARRIORS, TOSCANELLA, IV, ii.

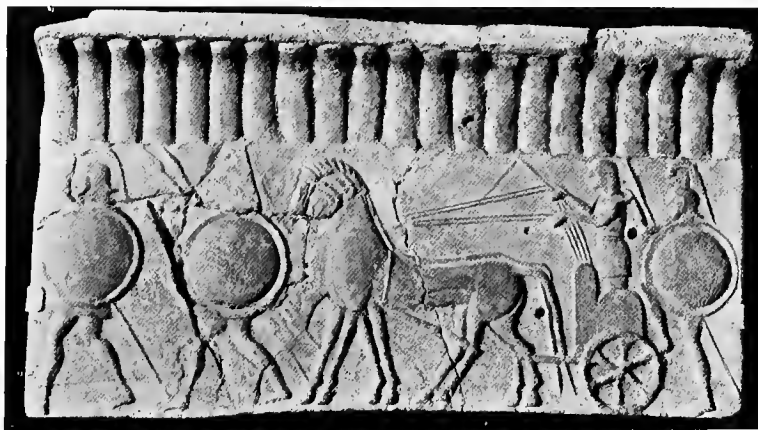


FIG. 2.—FRIEZES, CHARIOT AND WARRIORS, TOSCANELLA, IV, iii.



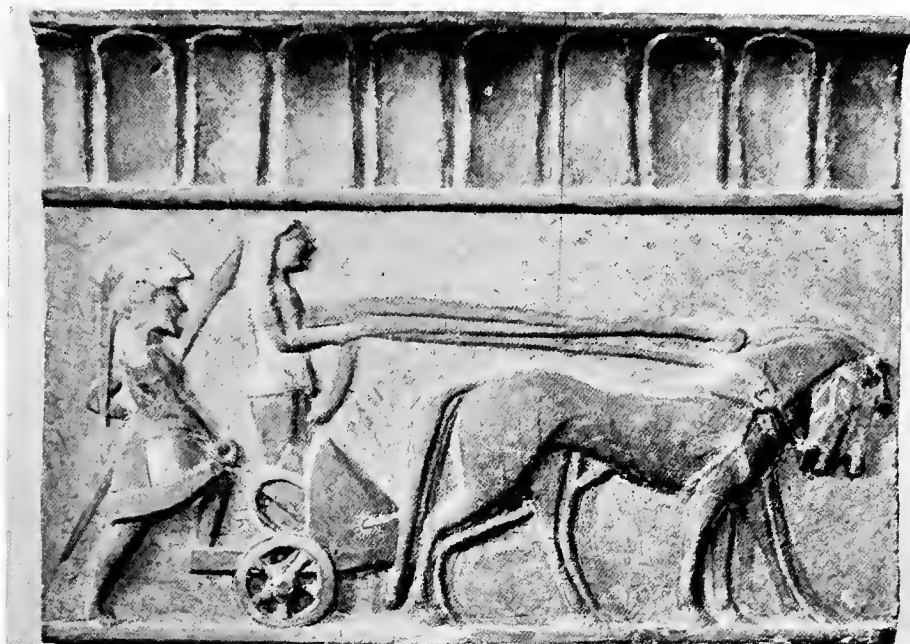


FIG. 1.—FRIEZES, CHARIOT SCENE, CAERE, IV, iv.



FIG. 2.—FRIEZES, CHARIOT SCENE, CAERE, IV, vii.





FIG. 1.—FRIEZES, CHARIOTS AND WINGED HORSES, PRAENESTE, VI, i.

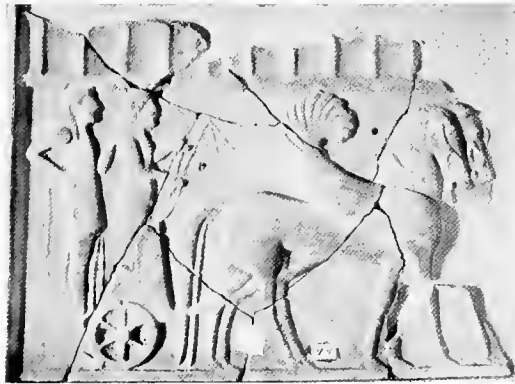


FIG. 2.—CHARIOT WITH WINGED HORSES,  
VELITRÆ, VI, iv.



FIG. 3.—FRIEZES, CHARIOT WITH WINGED HORSES, ROME, VI, iv.



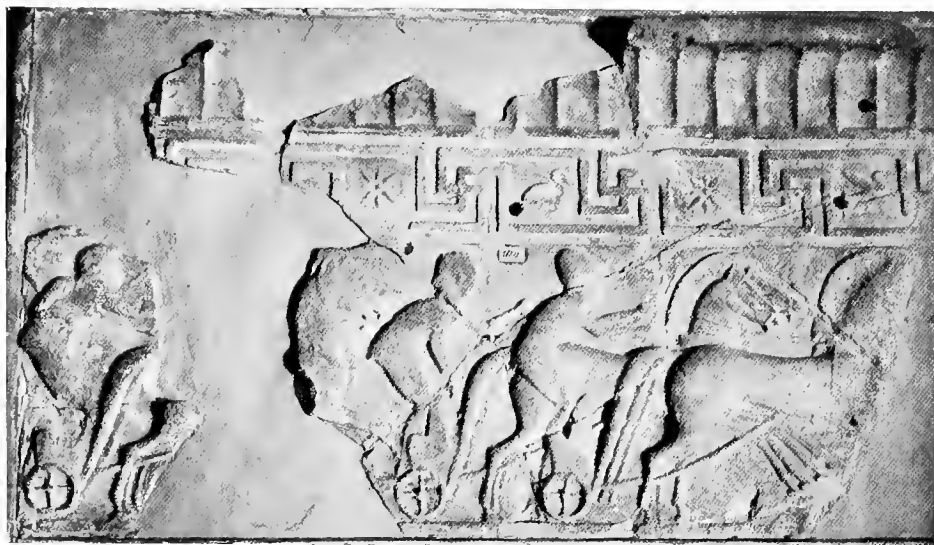


FIG. 1.—FRIEZES, CHARIOT RACE, VELITRÆ, VII, i.



FIG. 2.—FRIEZES, SCENES OF CHARIOTS, SYMPOSIUM, ETC, ROME.















